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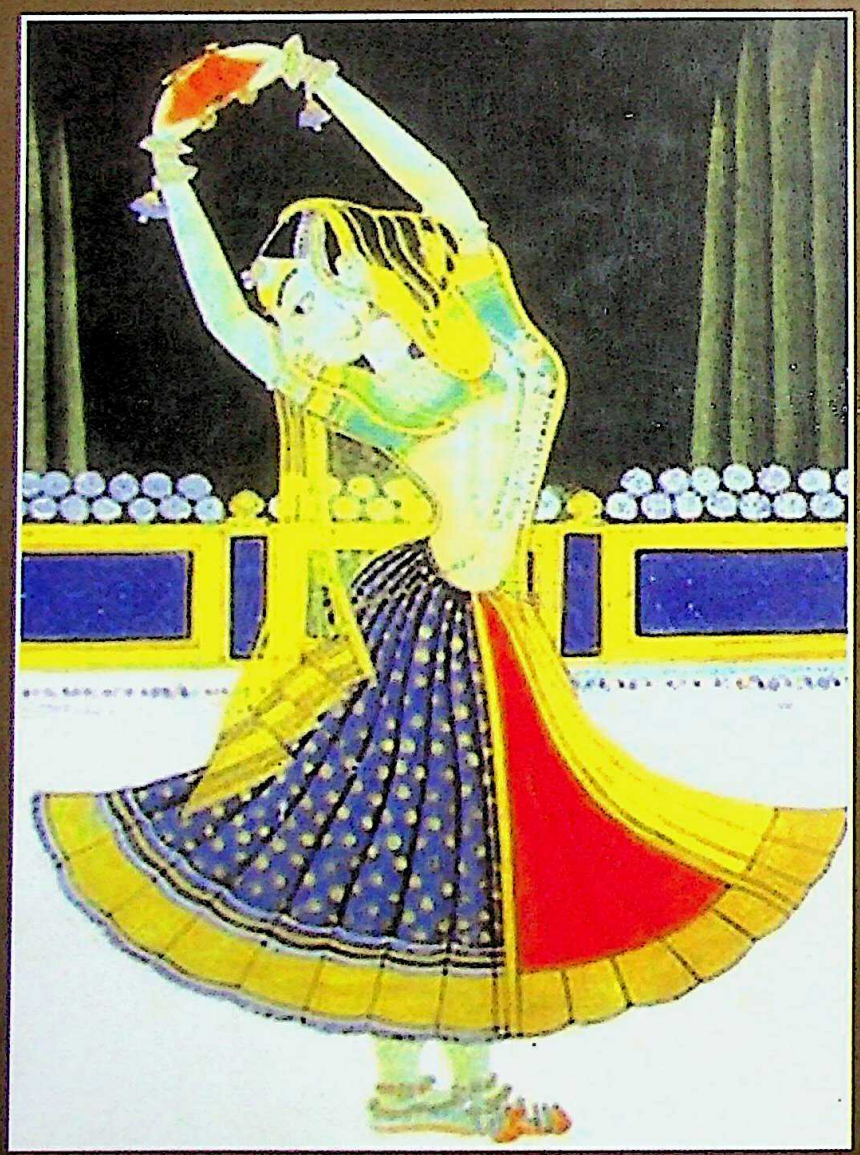
# Nāyikā Bheda in Kathak

(Abhinava Grantha Mālā: Dvitīya Puśpa)



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Nāyikā Bheda in Kathak deals with various types of heroines with respect to their mental setup and apparent behaviour. Women are ever unpredictable. A close study of their behaviour right from an early age can provide a clue to dealing with them. Various female characters in Nātya, ie Drama, revolve around her temperament, and attitude towards life as a whole. Drama attempts to portray true picture of women hitherto called Nāyikā.

Kathak dance is rich in this respect. It presents various facets of Nāyikā through a number of Kavittas, Thumaris and the like. However, contrary to general notion, Kathak leads the viewer to higher and sacred levels of Śringāra Rasa.

*- Author*

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# Nāyikā Bheda in Kathak

*(Abhinava Grantha Mālā: Dvitīya Puṣpa)*

**Chetana Jyotishi**

**AGAM KALA PRAKASHAN**
DELHI

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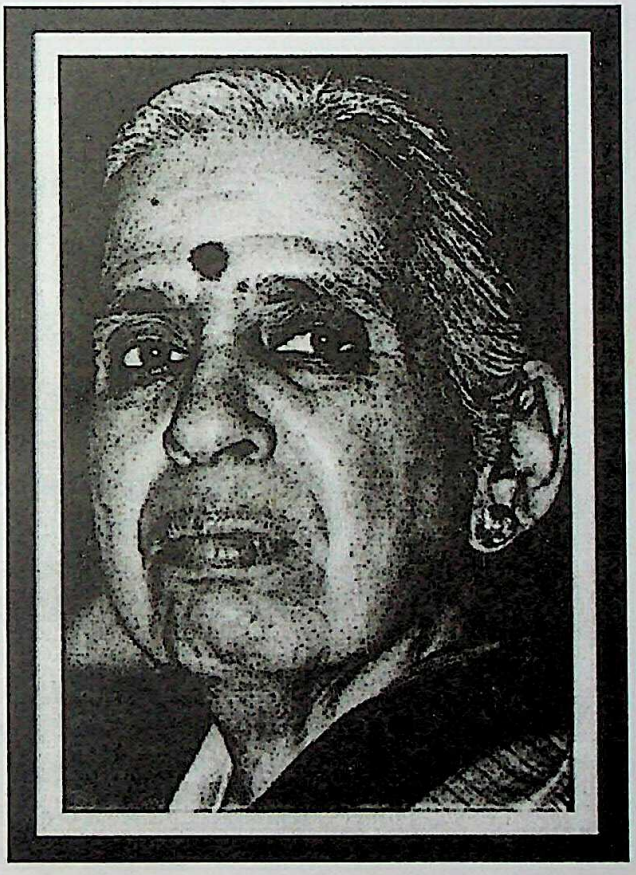
**Dedicated to the revered memory of**

# Late Prof. Premlata Sharma



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Keśava, Deva, Kumāramaṇi, Rudrabhaṭṭa, Cintāmaṇi, Rasalīna, Bihārilāl Bhaṭṭ, Nandadāsa, Matirāma, Bhikhārīdāsa, Padmākara, Gulābrai, Kṛpārāma, Toṣa, Brahmmadutta, Nandarāma, Lachhirāma, Daulatrāma, Beniprāvīṇa, Pratāpa Nārāyaṇa Singh, Hariāudh, Prabhudayāla Mittala etc. 74

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# Introduction

The history of contemporary music during the past century, with special reference to past five decades, has been that of its renaissance with respect to its scriptural aspect. The scholars have been musing seriously over the analysis of the orient scriptural tradition, and endeavoring to establish its relationship with contemporary music. As a result, of the three constituents of music - the vocal, the instrumental, and the dance - only the first two drew the attention of the scholars, whereas the dance remained almost untouched. Most of what was written on dance lacked research-oriented thinking. Although this comment can be applied to vocal and instrumental music also, what concerns us most is the total absence of written work on Kathak. Only a few Kathak scholars and thinkers, who were in some manner connected with the academic field, have authored some standard work to the happy inspiration of keen students.

During my post-graduate studies, at the time of learning गत भाव of "Draupadī Vastra Haraṇa", a query struck my mind as to which type of Nāyikā Draupadī was? Inquisitiveness opens up the avenues of acquisition of knowledge. As I became more and more curious, more and more queries started storming my mind. Should a Nāyikā relate to Śṛṅgāra Rasa alone? In which category should she be placed? And so on. These queries may sound silly today. But, at that time, they agitated my mind tremendously. No one appeared to provide a satisfactory answer to my

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doubts. And that perhaps was all for the better, for I would not, otherwise, be prompted to investigate, and dig out, the truth from the depths of ancient knowledge.

In the long tradition of Saṁskṛta literature, the Nāyikā bheda is dealt upon in two categories of scriptures, i.e. in Nāṭya-Śāstra, and in Kāvya-Śāstra. By superficial observation, one gets the impression as if the Nāyikā bheda has been dealt with differently in the previously mentioned two categories. In Nāṭya-Śāstra the Nāyikā is accorded the status of the principal character; whereas in Kāvya-Śāstra, she is taken as the Ālambana-vibhāva (Object that arouses emotions) of Śṛṅgāra Rasa. However, on scrutiny, one finds that basically both the categories specifically assign Nāyikā (the heroine) to Śṛṅgāra Rasa. The hero, depending upon the need of the situation could; however be one of Dhīroddhatta (brave and naughty), Dhīra-Lalita (brave and sportive), Dhīrodātta (brave and noble-minded) or Dhīra-Praśānta (brave and calm). Moreover, probably it is due to this that the later Ācāryas portrayed the hero-heroine duo as Ālambana of Śṛṅgāra Rasa, since the chances of the male-female relationship reaching its peak were abundant in this Rasa.

In subsequent years, Nāyikā bheda attained such huge popularity that a great majority of authors started devoting their time and energy exclusively to Nāyikā bheda, especially during "Rīti" period (रीति काल) when it was amply elaborated and expanded. Some of the authors, in order to please their patrons described the minute-to-minute account of the Nāyikā's daily routine with special reference to her private conduct and physical charms, going far beyond the accepted norms in doing so.

It appears that contemporary Kathak owes its present style to Rīti period. All work of art during a given period are generally interconnected, interwoven and mutually influenced. The relationship between dance and

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literature is an obvious reality. It also appears that Rīti period was the period when portrayal of Nāyikā bheda commenced taking shape as a special characteristic of Kathak dance. We have no authentic device to know about the Lakṣya (practical aspect) of Kathak dance of this period, because the modern audio-visual aids were not invented and developed at that time. Besides any definitive scripture (लक्षण ग्रन्थ) relating to Nāyikā bheda in Kathak written during that period is not obtainable today. Interaction with artistes and scholars engaged in the field of Kathak, rendered valuable information on the subject. On the basis of the facts so collected, I was led to presume that only the Aṣṭanāyikā and the age based (वयानुसारी) grouping of Nāyikās viz : Mugdhā, Madhyā and Prauḍhā, were generally portrayed in Indian dances.

Probably the artistes were, from ancient times, sure in their minds that the medium of expression in Kāvya vis-a-vis Nāṭya was not identical. The poet enjoys the better freedom of expression through audio as medium, whereas the dancer is at a loss to realize that she finds it difficult to portray the imaginations, as experienced by the poet, to the desired degree of perfection to the viewing audience. Perhaps it is not possible to solitarily involve oneself with such Nṛtya-Nāṭya performances, though one may be able to assimilate the same mentally. As such, the presentation of such visual arts is subject to the decorum of their reciprocal relationships.

For the sake of convenience, this work has been dealt out in four chapters. In the first chapter, with the view to comprehending the basic concept of the word Nāyikā, her chief characteristics are analytically discussed with Nāṭya-Śāstra and Kāvya-Śāstra as basis. Various classifications of Nāyikā have also been dealt upon.

The second chapter deals with the history of Nāyikā bheda right from the Bhakti and Rīti period to the present day, based on the texts of these

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periods. An attempt has been made at critical appreciation of characteristic features and classifications of Nāyikā. Owing to unavailability of the Rīti period texts, necessary assistance was gratefully taken from Dr. Rakesh Gupta's research work -"Studies in Nāyaka-Nāyikā Bheda"- so as to proceed further.

The third chapter tries to focus light on the mutual relationships of music vis-a-vis literature, with special reference to the place of 'Pada' in the context of dance. In addition, the historical scanning of various compositions (गीत प्रकार) of dance as also the critical appreciation of the supportive literature of Kathak has been dealt with in detail. The method of performing on stage in connection with experimentation on contemporary Kathak has also been considered. The end analysis of some of the musical patterns relating to Nāyikā bheda has been done with an attempt at explaining the extent to which the scripture-based "method of performing" can be exploited for the furtherance of contemporary Kathak.

The fourth and the final chapter contains dance related compositions (Ṭhumrīs, cācara), authored by Paṅḍita Bindādīna Mahārāja, Raja Cakkradhara Singh and Nawāb Wāzid Alī Śāha. Aṣṭachāpīya compositions are also included. Some of the compositions depict definitions of various Nāyikās. These compositions are supported by photographs of Prof. Mandavi Singh, by her kind permission, my own photographs, and some taken from internet for which I am grateful to Su-śri Gauri, Su-śri Rani Khanam and Su-śri Ruby.

Criticisms and suggestions are welcome from readers; and suitable improvements in the text of the book will be incorporated in the next issue. Readers can mail me at: *chetanajyotishi@gmail.com*.

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# Acknowledgements

My debts in preparing this work on Nāyikā Bheda are many, and I should gratefully acknowledge them here.

On this occasion, I remember with deep reverence my Gurūs, Late Paṇḍita Kalyāṇadāsa Mahanta of Raigarh Darbāra and Late Prof. P.D. Aśirvādama, who were instrumental in initiating me to Kathak; or else I would not be writing this book today.

Expression of gratitude seems a meager response to the affection and kindness showered upon me by my preceptor and mentor, Late Prof. Premlatā Śarmā – an eminent scholar in the field of Music. I had the privilege to do my research work for Ph.D. under her esteemed guidance. It is a matter of pride for me to have been closely associated with her for over a decade. It was she who prompted me to take up the task of writing Nāyikā Bheda in simple English. Although her wish could not be complied during her lifetime, due to certain unprecedented constraints, the book is however ready now, and I humbly dedicate the same to her revered memory.

Late Dr. Rakesh Gupta's "Studies in Nāyaka-Nāyikā Bheda" was of great inspiration to me in the context of the topic at hand. May his pious soul rest in eternal peace.

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I express my sincere gratitude to my husband Prof. Anil Beohar, with whom I had the privilege to discuss any problem, as and when they arose.

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I am also indebted to Paṇḍita Kāmtā Prasāda Tripāṭhī, who helped me comprehend original texts in Saṁskṛta, as to Paṇḍita Tulasīrāma Devāṅgana for providing hitherto unpublished facts regarding Kathak in Raigarh Darbāra.

The composing, editing and cover designing work was done by my darling son Abhinav. I am running short of words of praise for him. May the Almighty open all avenues of success for him.

I owe my indebtedness to my affectionate father, Shri Ramesh Chandra Jyotishi, who toiled untiringly with all energy and resource at his command, in helping me overcome this challenging task, so that a simple and easily comprehensible work in English with authentic information could be prepared for the benefit of non-Hindi speaking readers and researchers of India and abroad.

Last, but not the least, my special thanks to Dr. Agam Prasad Ji who kindly accepted this book for publication.

Varanasi

*Bhādrapada Śukla Pañcamī*
*Guruvāra, Samvata 2065*

(4 September 2008)

*-The Author*

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# Abbreviations

| | |
|---|---|
| Agni Purāṇa | A.P. |
| Bhāva Prakāśanam | Bhāv. Pra. |
| Daśarūpakam | D.R. |
| Hindī Kāvyālaṅkāra | Hindī Kāvya. |
| Nāṭya Darpaṇa | N.D. |
| Nāṭya Śāstra | N.S. |
| Rasa Mañjarī | R.M. |
| Sāhitya Darpaṇa | S.D. |
| Sarasvatī Kaṇṭhābharaṇa | S.K.B. |
| Ujjavala-Nīlamāṇi | U.N.M. |

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# Diacritical Marks

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| अ | आ | इ | ई | उ | ऊ | ऋ | ए | ऐ | ओ |
| a | ā | i | ī | u | ū | ṛ | e | ai | o |
| औ | अं | अः | | | | | | | |
| au | aṁ | aḥ | | | | | | | |

| | | | | |
|---|---|---|---|---|
| क | ख | ग | घ | ङ |
| ka | kha | ga | gha | ṅa |
| च | छ | ज | झ | ञ |
| ca | cha | ja | jha | ña |
| ट | ठ | ड | ढ | ण |
| ṭa | ṭha | ḍa | ḍha | ṇa |
| त | थ | द | ध | न |
| ta | tha | da | dha | na |
| प | फ | ब | भ | म |
| pa | pha | ba | bha | ma |
| य | र | ल | व | श |
| ya | ra | la | va | śa |
| ष | स | ह | क्ष | त्र |
| ṣa | sa | ha | kṣa | tra |
| ज्ञ | | | | |
| jnya | | | | |

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# Chapter 1

# Nāyikā Bheda in Saṁskṛta Literature

In ancient dramas, the chief character used to be the Nāyaka/Nāyikā. She/he portrayed the most sensitive idea of the story, and the other artistes played supporting roles. A detailed and complete account of Nāyaka-Nāyikā Bheda can be seen in various treatises in dramaturgy and poetics of very early period where we come across a number of writings dealing with the Nāyaka-Nāyikā aspect in detail.

In recent times, an increasing interest has been evidenced among the scholars where discussing Nāyikā Bheda in meetings, functions, seminars etc. has become fashion. Though much appears to have been written on it, enough endeavours have yet to be exercised to appreciably conceive the philosophy of Nāyikā Bheda in the context of Kathak style of dance, where compositions peculiar to their form, substance, and style are considered invaluable and essential. A complete description and analysis owes its indebtedness to Nāṭya-Śāstra and Kāvya-Śāstra even today. Besides, as an important component of drama, dance inspires itself from Nāṭya-Śāstra for its performing needs and, from Kāvya-Śāstra for its substance. We shall, therefore, discuss Nāyikā and her types with the Nāṭya-Śāstra as well as Kāvya-Śāstra scriptures as basis.

## ETYMOLOGY

Nāyikā = नी+ण्वुल्+टाप्, meaning mistress, wife or a heroine (female leading character in a drama).

(संस्कृत हिन्दी कोश/वामन शिवराम आप्टे/पृ 519)

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नी = means to lead, to guide, or to conduct. (The Nāyikā leads her audience to a desired emotional state of involvement with the story). The Nāyikā enlivens the substance of the principal character of the story through her multi faceted performance. 'Abhinaya' is the process of leading the viewers to the root of essence of the story.

Describing the Nāyikā as the chief female character in the drama, Ācārya Bharata has enunciated her bonafide classification based on her social status, amoristic sentiments/sexual behavior, age based peculiarity, temperament, behavioral actions and modesty based distinctions. Whatever has been said about the Nāyikā in the scriptures written in the later period already exists in the Nāṭya-Śāstra of Bharata Muni. The Ācārya has taken various bases for classifying the Nāyikā. Of these, we shall confine ourselves to some in passing and shall discuss in detail those, which pertain specifically to the Nāyikā in Nāṭya and Nṛtya. Keeping in view the plot of the drama, Bharata has divided Nāyikās into four categories according to their social status and behavioral actions. These Nāyikās possess distinctive characteristics.

## NĀYIKĀ BHEDA IN NĀṬYA-ŚĀSTRA

Bharata Muni has regarded women as the root cause of all happiness, and has recommended the treatment she should be bestowed graciously upon.[1]

---

1 सुखस्य मूलं प्रमदास्तासु सम्भोग इष्यते ।
कामोपचारो द्विविधो नाट्यधर्मऽभिधीयते ।।

*(N.S. / Parimala / 22 / 148 -149)*

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The word Nāyikā first appeared in Bharata Muni's Nāṭya-Śāstra. This ancient scripture is the oldest available definitive work on Nāṭya, wherein along with topics a radical reflection on Nāyikā Bheda is presented in detail. From the available editions of Nāṭya-Śāstra, we have preferred to choose to make the Parimala edition our principal source of information. However, other editions too have been taken help from occasionally.

## Characteristics and Types of Nāyikā

The Nāyikā must essentially be charming, virtuous, modest, pious and of good moral character. She should be youthful, fair complexioned, of abounding sweetness, affectionate, pure, holy, sacred, noble, lovely, blessed with a sweet voice, combined with laya, tāla and rasa and possessing such other qualities as are considered desirable in an ideal Nāyikā.[1]

Ācārya Bharata has enunciated the characteristics of Nāyikā as the leading element of the principal female character of the drama and classified her on various bases. Divyā, Nṛpastrī, Kulastrī and Gaṇikā are the four main types of Nāyikās based on her social status. The Divyā and Nṛpastri are each divided as Dhīrā, Lalitā, Udāttā and Niśṛtā. The Gaṇikā and Śilpakārikā belong to Udāttā and Lalitā category. It is important to note that all four main Nāyikās described by Bharata Muni are essentially of Udāttā temperament. [2]

---

1 N.S. / Parimala / 24 / 111-112

2 N.S. / Parimala / 22 / 22, 25-26

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The Nāṭya-Śāstra of Bharatmuni makes only an eight-fold classification of the Nāyikā, and this has been repeated by almost every succeeding writer on the subject, some-times with some additions, but hardly ever with an omission. The eight types referred to by this classification are not actually the types of Heroine; for they indicate mostly the situations in which a woman may be placed in relation to her lover. Some later authors have rightly termed them Eight States (Avasthā) of the Heroine. Bharata has categorically specified placement of the Nāyikā in Nāṭya into one of these eight categories. Vide Chapter 22 of "Sāmānyābhinaya" in his Nāṭya-Śāstra. They are; Vāsakasajjā, Virahotkaṇṭhitā, Svādhīnapatikā, Kalahāntaritā, Khaṇditā, Vipralabdhā, Proṣitābhartṛkā, Abhisārikā.[1] In the 23rd chapter subtitled 'Vaiśikopacāra', he gives a complete account of woman's behaviour attributable to the process of development of her youth. In youth, a woman comes across four phases: - Prathamāvasthā, Dvitīyāvasthā, Tṛtīyāvasthā and Caturthāvasthā.[2] These four phases have been described by the later authors as Mugdhā etc. Further, in the same chapter women are categorized temperament wise into three classes – Uttamā, Madhyamā and Adhamā or Nīcā. It is also mentioned that the temperament of prostitutes is decided by their nature.[3]

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1 तत्र वासकसज्जा च विरहोत्कण्ठितापि वा ।
स्वाधीनभर्तृका चापि कलहान्तरितापि वा ।।
खण्डिता विप्रलब्धा वा तथा प्रोषितभर्तृका ।
तथाऽभिसारिका चैव ज्ञेयास्त्वष्टौ तु नायिका ।।

*(N.S. / Parimala / 22 / 211,212)*

2 N.S. / Parimala / 23 / 42

3 N.S. / Parimala / 23 / 35

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Besides, based on the manner in which the king treats the ladies of his harem, Bharata has specified seventeen sub-classes of such women, viz : Mahādevī, Devī, Swāminī, Sthāpitā, Bhoginī, Śilpakāriṇī , Nāṭkīyā, Nartakī, Anucārikā, Paricārikā, Sañcārikā, Preṣaṇakārikā, Mahattarī, Pratihārī, Kumārī, Sthavirā and Āyuktikā.[1]

He has mentioned the definition of each of these sub-classes with the exception of Sthavirā. These seventeen sub-classes of women as enunciated under "Rājopacāra" (king's treatment) may be useful as far as the drama is concerned. They do not appear to be directly important in the context of dance.

Another important division is the twenty-two fold classification of the woman based on her conduct or nature (शील). Being the topic of sexology, it is out of the scope of our study.

The plot of the story, the Nāyaka / Nāyikā and the Rasa (sentiment) are the necessary ingredients in any poetic composition. They constitute the very essence of the story and are considered basic elements of drama. Probably owing to this view, the Ācārya has divided Nāyikās into Divyā, Nṛpstrī, Kulastrī and Gaṇikā based on the story idea of the drama. These Nāyikās when love sick and sexually aroused may mentally and physically experience one or more of the eight "AṢṬANĀYIKĀ" conditions. (Sure, they may not simultaneously experience all of these conditions). However, the classification has been done with the view that a Nāyikā may pass through a maximum of eight mental and physical states when sexually excited. In addition to these eight states, the previously mentioned Nāyikās may be placed in the first, second, third or fourth stage of youth according

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1 N.S. / Parimala / 24 / 30-32

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to their age group. Bharata gives specific ruling regarding casting of these "age-group" Nāyikās in a drama.

यौवन भेदास्त्वेते विज्ञेया नाटकेषु चत्वारः।

*(N.S. / Parimala / 23 / 52)*

Further, based on the treatment accorded to woman he enunciates three types of natural disposition as per the approved practice of sexology, thus:-

- Apparent disposition बाह्य प्रकृति
- Latent disposition आभ्यन्तर प्रकृति
- Mixed disposition बाह्याभ्यन्तर प्रकृति

Ābhyantarā Prakṛti Nāyikā is the one who is born in high family and is chaste and modest: A prostitute is considered a Bāhya-Prakṛti woman. The virgin daughter of a prostitute and a virgin kulīna kanyā should be considered as of mixed disposition.

उपचारविधिं सम्यक् कामतन्त्र समुत्थितम्।।
त्रिविधा प्रकृतिः स्त्रीणां नानासत्वसमुद्भवा ।
बाह्या चाभ्यन्तरा चैव स्याद्बाह्याभ्यान्तरापरा।।
कुलीनाभ्यन्तरा ज्ञेया बाह्या वेश्यांगना ।
कृतशौचा तु या नारी सा बाह्याभ्यान्तरा स्मृता ।।

*(N.S. / Parimala / 22 / 151-153)*

Thus we see that Bharata has taken a number of bases into consideration in classifying the Nāyikā; simultaneously declaring "situation based" Aṣtanāyikās and "Youth phase based" four types of Nāyikās as suitable for drama. Keeping these facts in view, we shall discuss in detail, the characteristics of the just mentioned twelve Nāyikās. We shall also include in our discussion the temperament based classification, because this

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classification has been favoured by a majority of writers of post Bharata period.

## Uttama, Madhyama and Adhama Prakṛti

All men and women belong to three classes, namely Uttama, Madhyama and Adhama. Their depiction in drama too bases on the above-mentioned classification. Therefore, in order that the presentation of various male and female characters be adequately done under Nāṭya rules, it is important that artistes be well acquainted with the aforesaid three temperaments. These temperaments have been referred to on a number of occasions in the chapters that follow with more than one point of view in mind.

All women are said to be of three types, viz Uttamā, Madhyamā and Adhamā. The nature of a prostitute is भावानुसारी –

सर्वासामेव नारीणां त्रिविधा प्रकृतिः स्मृता ।
उत्तमा मध्यमा नीचा वेश्यानां तु स्वभावजाः ।।

*(N.S. / Parimala / 23 / 35)*

It is worth mentioning here that no comments of Abhinava Gupta is available on the fourth quarter of the above śloka. However, the following śloka appears in the Kāvyamālā edition –

सर्वासामेव नारीणां त्रिविधा प्रकृतिः स्मृता ।
उत्तमा मध्यमा चैव तृतीयाः चाधमा स्मृता ।।

*(N.S. / Parimala / 23 / 33)*

According to the above śloka, mentioning of the nature of a prostitute appears misplaced. In the Chowkhambhā edition, Chapter 25, śloka 36, this has appeared with a little variation though, but there too the mention of the prostitute is clearly "Asthānastha". It appears that Bharata has mentioned the

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three temperaments of Nāyikās, dealing with men step by step in later ślokas. Yet if attempt is made to establish connection of the fourth quarter of the śloka, भावानुसारी ..... स्वभावजाः, giving importance to the edition at hand, then it may be said that women in general are divided, according to their nature into three categories viz : Uttamā, Madhyamā and Adhamā (or Nīcā), and that the prostitute is excluded from it, for the temperament of a prostitute varies according to the situation and intention.

**Uttamā** - The woman who responds favorably even when scolded, whose anger is short lived, who is skilled in arts, which due to her noble decence, wealth and physical comforts, is longed by males. She is beautiful, charming and is skilled in sexual act and never says "No". She speaks without jealousy, and expresses anger only when there is sufficient cause. She has adequate sense of priorities of work; such a woman is called Uttamā.

या विप्रियेपि तिष्ठन्ति प्रियं वदति नाप्रियं ।
न दीर्घरोषा च तथा कलासु विचक्षणा ।।
शीलशोभाकुलाधिक्यैः पुरुषैर्या च काम्यते ।
कुशला कामतन्त्रेषु दक्षिणा रूपशालिनी ।।
गृण्हाति कारणाद्रोषं विगतेर्ष्या ब्रवीति च ।
कार्यकालविशेषज्ञा सुरूपा सा स्मृतोत्तमा ।।

*(N.S. · Parimala 23 · 36-38)*

Again, in chapter 24 he enunciates the characteristics of an Uttamā type woman thus:-

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मृदुभावा चाचपला स्मितभाषिण्यनिष्ठुरा ।
गुरूणां वचने दक्षा सालज्जा विनयान्विता ।।
रूपाभिजनमाधुर्यैर्गुणैः स्वभाविकैर्युता ।
गाम्भीर्यधैर्यसम्पन्ना विज्ञेया प्रमदोत्तमा ।।

*(N.S. / Parimala / 24 / 9-10)*

**Madhyamā** - is similar to Uttamā, but in lesser degree. She is a bit less trustworthy, erroneous and depraved.

नात्युत्कृष्टैरनिखिलैरेभिरेवान्विता गुणैः ।
अल्पदोषानुबिद्धा च मध्यमा प्रकृतिः स्मृता ।।

*(N.S. / Parimala / 24 / 11)*

The one who is longed by males, and likes them, one who is expert in sex act, one who is jealous of her rivals and envies them, one who does not get angry often, and is possessed of self-esteem and ego, one who can be made agreeable with not much difficulty, is a Madhyamā nāyikā.[1]

**Adhamā or Nīcā** - A woman who gets angry on wrong occasions - in situation where she should have exercised restraint, one whose character is doubtful, one who is abnormally proud, is very fickle minded, very harsh and cruel, one whose anger and annoyment persists for a long time, such a woman is called Adhamā or Nīcā nāyikā.

अधमा प्रकृतिर्या तु पुरुषाणां प्रकीर्तिता।
विज्ञेया सैव नारीणामधमानां समासतः ।।

*(N.S. / Parimala / 24 / 12)*

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1 N.S. / Parimala / 23 / 39-40

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What will now be said about Adhama-Puruṣa will apply to Adhamā-Strī also. Bharata Muni discusses in detail the temperament of Adhama Puruṣa[1]. He says:

- One who speaks harsh.
- One who speaks abusively, unkindly, cruelly, sternly and severely.
- One who is engaged in evil deeds.
- One who is of shallow wisdom.
- One who is of killer instinct.
- One who betrays his friends.
- One who is ever engaged in finding faults with others.
- One who is a backbiter and slanderous person and maliciously gives false report, so as to injure someone's feelings or to do him harm.
- One who shows disrespect for favours and kindnesses done to him by blurting harsh words.
- One who is lazy.
- One who is indifferent about his superiors and inferiors, with a "who cares" attitude.
- One who is covetous and hankers after women.
- One who is quarrelsome.
- One who misappropriates others money and property through fraudulent methods.

A person possessing the previously mentioned negative qualities is termed Adhama Prakṛti Puruṣa.

From the above description, it is clear that the Uttama, Madhyama and Adhama natures are mainly attributable to the subject's own physical as well as mental peculiarities. Besides, the saṁskāra also plays a significant role in

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1 N.S. / Parimala / 24 / 5-7

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their mental setup. The nature of a person can be judged based on his / her level of virtues and vices. Some of these characteristic peculiarities are born instincts and some are acquired by persistent efforts. One may, to a certain extent, inherit, wealth, beauty and virtues, by descendence, and may carry over saṁskāras from the previous birth. However, many sublime characteristics may be developed by persistent endeavours.

Such people, therefore, who possess rich mental power combined with exalted culture and numerous other virtues, and are devoid of evils, are termed Uttama Prakṛti people. The Adhamā Prakṛti people are just opposite of Uttama Prakṛti. There may however, be some who may fall midway between the two aforesaid Prakṛtis, and who continuously strive to improve upon their noble qualities and to suppress the evil ones. Such people are termed Madhyama Prakṛti people.

## Characteristic Attributes of Aṣṭa Nāyikās

- **Vāsakasajjā** - The Nāyikā, ardently longing for sexual union with her lover, dresses up and decorates her with ornaments and garments and anxiously awaits him. Such a Nāyikā is called Vāsakasajjā.[1]
- **Virahotkaṇṭhitā** - Where the Nāyikā is utterly disappointed and mentally agonized, owing to non-arrival of her lover, (as he might

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1 उचिते वासके या तु रति संभोगलालसा ।
मण्डनं कुरुते हृष्टा सा वै वासकसज्जिका ।।

*(N.S. 'Parimala' 22. 213)*

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not have been able to come due to some unwarranted reason), such a Nāyikā is called Virahotkaṇṭhitā.[1]

- **Svādhīnabhartṛkā** - Where her lover, attracted by the greatly satisfying coitus does not want to part with his beloved one even for a moment, the Nāyikā feels elevated by boundless pride and happiness, and considers herself very fortunate. Such a Nāyikā is called Svādhīnabhartṛkā.[2]
- **Kalahāntaritā** - Terrified by the Nāyikā's violence and jealousy against her rival, the man tries to avoid her, but this makes her increasingly envious, intolerant, and angry. Such a Nāyikā is called Kalahāntaritā.[3]
- **Khaṇditā** - A Nāyikā whose lover is attracted towards another woman, and avoids her. Such a betrayed Nāyikā is termed Khaṇditā.[4]
- **Vipralabdhā** - Even after fixing up an agreed place of meeting through her female messenger, the lover does not turn up, to the utter

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1 अनेक कार्यव्यासंगाद्यस्या नागच्छति प्रियः।
तदनागतदुःखार्ता विरहोत्कण्ठिता तु सा ।।
*(N.S. / Parimala / 22 / 214)*

2 सुरतातिरसैर्बद्धो यस्याः पार्श्वे तु नायकः ।
सान्द्रामोदगुणप्राप्ता भवेत् स्वाधीनभर्तृका ।।
*(N.S. Parimala 22 215)*

3 ईर्ष्याकलहनिष्क्रान्तो यस्या नागच्छति प्रियः ।
सामर्षवशसंप्राप्ता कलहान्तरिता भवेत् ।।
*(N.S / Parimala 22 / 216)*

4 व्यासंगादुचिते यस्या वासके नागतः प्रियः ।
तदनागमदुःखार्ता खण्डिता सा प्रकीर्तिता।।
*(N.S. / Parimala / 22 / 217)*

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disappoint of the Nāyikā. The Nāyikā's heart is, thus, filled with a feeling of utter disgrace. A Nāyikā under such a situation is called Vipralabdhā.[1]

- **Proṣitabhartṛkā** - The Nāyikā whose lover has gone abroad on some business, does not feel pleasure in doing her make-up, and does not even comb her hair properly, is called Proṣitabhartṛkā.[2]
- **Abhisārikā** - A woman when intoxicated (or drunk), and sexually excited and devoid of shame and modesty, goes to meet her lover at the pre-appointed place is called an Abhisārikā.[3]

## General rules pertaining to portrayal of Aṣta Nāyikās

Ācārya Bharata has aptly demonstrated how the portrayal of these Aṣtanāyikās should be accomplished. For instance, while portraying Khaṇditā or Kalahāntaritā or Proṣitabhartṛkā, the artiste should express anxiety, sigh of grief, dejections of spirits or lassitude, heart burn or anguish, secret conversation with her confidante, beholding of her own condition, miserable/pitiable state of her body and mind, shedding of tears, remorse, anger, throwing away of ornaments and other beauty aids,

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1 यस्या दूती प्रियः प्रेष्य दत्वा संकेतमेव वा ।
नागतः कारणेनेह विप्रलब्धा तु सा भवेत् ।।
*(N.S. / Parimala / 22 / 218)*

2 नानाकार्याणि सन्धाय यस्या वैप्रोषितः प्रियः ।
सा रूढ़ालककेशान्ता भवेत् प्रोषितभर्तृका ।।
*(N.S. / Parimala / 22 / 219)*

3 हित्वा लज्जां तु या श्लिष्टा मदेन मदनेन च ।
अभिसारयते कान्तं सा भवेदभिसारिका ।।
*(N.S. / Parimala / 22 / 220)*

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expression of deep grief, lamenting, etc. by gestures.[1] The Svādhīnabhartṛkā is depicted as elegantly dressed, gracious looking, charming, radiant, and glowing with satisfaction. [2]

## Rendezvous of various Nāyikās

- **Rendezvous by a prostitute** - The prostitute, passionate / intoxicated, making sweet gestures, and surrounded by a body of dependants and accompanists, elegantly ornamenting her body, proceeds to her lover/customer with steady pace.

  समदा मृदुचेष्टा च तथा परिजनावृता ।
  नानाभरणचित्रांगी गच्छेद्वेश्यांगना शनैः ।।

  *(N.S. / Parimala / 22 / 227)*

- **Rendezvous by a Kulāṅganā** - The Nāyikā covering up herself and heaped up with fear and with a lowered face and with quick pace, proceeds to the pre-appointed place of meeting with her lover.

  संलीना स्वेषु गात्रेषु त्रस्ता विनमिताननना ।
  अवगुण्ठनसंवीता गच्छेत्तु कुलजांगना ।।

  *(N.S. / Parimala / 22 / 228)*

- **Rendezvous by a female messenger** - Due to intense excitement of lust and sensuous appetite, the female messenger speaks agitatedly, glances impatiently with expanded eyes, and walks with unsteady pace towards the pre-appointed place to meet the Nāyaka.

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1 N.S. / Parimala / 22 / 222-224
2 N.S. / Parimala / 22/ 225

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मदस्खलितसंलापा विभ्रमोत्फुल्ललोचना ।
आविद्धगतिसंचारा गच्छेत्प्रेष्या समुद्धतम् ।।

*(N.S. / Parimala / 22 / 229)*

It may be mentioned that Ācārya Bharata has not demonstrated the portrayal of Vāsakasajjā, Abhisārikā and Virahotkaṇṭhitā separately. However, Abhinava Gupta comments saying that the Vāsakasajjā and Abhisārikā are identical with Svādhīnabhartṛkā under their individual situations. As such, he did not consider any need to mention them separately.

The Virahotkaṇṭhitā has not found a place in the above discourse, probably because Virahotkaṇṭhitā is a Nāyikā whose situations of love-sickness are attributable to disunion or separation from her lover. As such, a lucid portrayal of a "love-sick" Nāyikā should aptly be applied to Virahotkaṇṭhitā too.

## The four stages of Yauvana

As mentioned, earlier Ācāryas has mentioned one more classification of Nāyikā, and has given it utmost importance for placement in the drama. According to this classification, women in general are apt to pass through one of the four stages of their youth. These stages are -

- Prathama Youvanāvasthā
- Dvitīya Youvanāvasthā
- Tritīya Youvanāvasthā
- Caturtha Youvanāvasthā

We shall now discuss the peculiarities of these age groups as also the behavioural symptoms of Nāyikās belonging to each group.

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- **Prathama Youvanāvasthā** - (The first stage of youth) - In this stage, which is most ideal for sexual intercourse, the thighs, the cheeks and the lips become bulky (thick) and attractive, the breasts become large uplifted and firm and her looks become charming. The Nāyikā is not accustomed to pains. She neither likes nor dislikes other women, and is attracted towards the soft virtues of the opposite sex. [1]
- **Dvitīya Youvanāvasthā** - (The second stage of youth) - By the time the Nāyikā advances to this stage of her youth; all the limbs of her body are fully developed. The breasts become larger and fleshier and her body leans a bit forward. This youth stage is perhaps, even more suitable for substantial carnal pleasure than the first stage. Under the influence of this stage, the Nāyikā is inclined to show some amount of self-esteem. She might also show a little bit of temper and a little bit of malice (disaffection) and when enraged shuts her lips tight. [2]
- **Tritīya Youvanāvasthā** - (The third stage of youth) - In this stage the Nāyikā is loaded with beauty and charm all over. She wants sex at all times, and enjoys sexual intercourse at her best. She is full of excitement and intoxication and bears noble qualities. She envies her rivals, shows self-esteem, bears enviable qualities, and expresses her actions more freely. She has attained excellence in the sexual act by this time. [3]
- **Caturtha Youvanāvasthā** - (The fourth stage of youth) - At the end of the aforesaid three stages the fourth stage knocks at the door of the Nāyikā as an enemy of erotic sentiments. The cheeks, the lips,

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1 N.S. / Parimala / 23 / 43
2 N.S. / Parimala / 23 / 44, 49
3 N.S. / Parimala / 23 / 45

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the breasts, and the thighs gradually lose their charm, and the overall beauty of the Nāyikā starts declining. However, she, by this time, attains the capability of judging the intensions of the male quite easily. She becomes indifferent to other women, and becomes less interested in the sexual act, though highly proficient at that. She desires to be by the side of her lover at all times.[1]

## NĀYIKĀ BHEDA IN AGNI PURĀṆA

The author of Agni Purāṇa was the first to recognize Nāyaka-Nāyikā as the Ālambana Vibhāva of exotic sentiments.[2] In Chapter 339, titled Śṛṅgāra Rasādi Nirūpaṇam, the author has described three types of Nāyikās, viz: Svakīyā, Parakīyā and Punarbhū. Further, he says that, in the opinion of some of his contemporaries, the Punarbhū cannot be called a Nāyikā, whereas the Sāmānyā can be. As such, the Nāyikās can be of more than three types.[3]

It appears that, though Ācārya Kauśik has recognized Punarbhū as one of the Nāyikās, and not the Sāmānyā, yet there was a section of scholars who believed that Sāmānyā too was entitled to the status of a Nāyikā. This section, probably, belonged to Bharata School, who took Sāmānyā as one of

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1 N.S. / Parimala / 23 / 46

2 आलम्बनविभावोऽसौ नायकादिभवस्तथा ।
*(A.P./ 339 / 37)*

3 स्वकीया परकीया च पुनर्भूरीति कौशिकाः ।
सामान्या न पुनर्भूरि इत्याद्या बहुभेदतः ।।
*(A.P./ 339 / 41)*

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the four Nāyikās. These Nāyikās possessed refined qualities capable of inflaming the various Bhāvas of Ālambana Vibhāva.[1]

Thus, Agni Purāṇa pioneered the establishment of Svakīyā etc. classification of Nāyikās, which was later accepted by almost all the later authors. Besides, the author discusses Pīṭhmard (पीठमर्द), Viṭa (विट) and Vidūṣaka (विदूषक) and enunciates eight principal classes of Nāyikās-in his work.

Speaking of eight types of Nāyaka as Dhīrodātta, Dhīroddhatta. Dhīr-Lalita, Dhīr-Praśānta, Anukūla, Dakṣiṇa, Śaṭha, and Dhṛṣṭa, the author mentions identical number of Nāyikās too. However, he has neither elaborated on them, nor given their names.

Thus, we find that, though Nāyaka - Nāyikās are not dealt with elaborately by the author of Agni Purāṇa, yet a strong concept was founded therein which, in the later years, became the principal basis of contemplation on the subject.

## NĀYIKĀ BHEDA IN KĀVYĀLAṄKĀRA

Rudraṭācārya is considered as the last Ācārya of Alaṅkāra Sampradāya. In his famous work, titled "Kāvyālaṅkāra", he has discussed in detail the Nāyikā Bheda together with Alaṅkāra and the activities of Nāṭya. That the Ācārya viewed Nāyaka-Nāyikā as Ālambana of Śṛṅgāra Rasa is by itself significant, for he has assigned Nāyaka-Nāyikā to the Rasa Prakaraṇa. In the

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1 उद्दीपन विभावास्ते संस्कारैर्विविधैः स्थिताः ।
आलम्बनविभावेषु भावानुद्दीपयन्ति ये ।।

*(A.P./ 339/ 42)*

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twelfth chapter, he enumerates Rasa's as ten in number.[1] The tenth Rasa - "Preyān" (प्रेयान) is his genuine self evolved contribution to the Kāvya-world. In the context of Śṛṅgāra Rasa, the Nāyaka is described as its Ālambana.[2]

After giving the general characteristics of Nāyakas, the author elucidates on their four specific characteristics, viz: Anukūla, Dakṣiṇa, Śaṭha and Dhṛṣṭa.[3] Thereafter the Nāyikā Bheda is dealt with. Here, we shall confine ourselves to the study of Nāyikā Bheda alone.

Ācārya Rudraṭa speaks of Nāyikā as an embodiment of bashfulness (modesty) and appropriate noble qualities, and classifies her into three categories, viz: Ātmīyā, Parakīyā and Sarvāṅganā.[4] As the classification is self-explanatory, Rudraṭa has not elaborated on their definitions. By "appropriate noble qualities", he probably meant the qualities as are appropriate to Nāyakas. He has earlier, assigned wisdom, high descendence, good health, excellence in sex act, charming beauty, self-esteem, civility,

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1 श्रृंगारवीरकरुणा वीभत्सभयानकाद्भुता हास्यः ।
रौद्रः शान्तः प्रेयानिति मन्तव्या रसाः सर्वे ।।
*(Hindī Kāvya. / 12 / 3)*

2 Hindī Kāvya. / 12 / 8

3 एवं स चतुर्धा स्यादनुकूलो दक्षिणः शठो धृष्टः ।
*(Hindī Kāvya. / 12 / 9)*

4 आत्मान्यसर्वसक्तास्तिश्रो लज्जान्विता यथोक्तगुणाः ।
*(Hindī Kāvya. / 12 / 16)*

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elegance, pleasing temperament, steady mindedness, pre-eminence in arts, youthfulness, skillfulness and faith in the agreeable Nāyikā.[1]

Ātmīyā is defined as pious, virtuous, simple and pardoning. Based on the age group the Ātmīyā is of three types, viz: Mugdhā, Madhyā and Pragalbhā. [2]

About Mugdhā, the author says that she is the Svakīyā, who has just entered her youth, and is desirous of sex act, but is ignorant of its technique. Her love remains latent due to modesty, shyness, and due also to lack of wits.[3] The Mugdhā (own bride) though frowns and weeps due to the mischief of the Nāyaka, yet she is quite easily manageable and can be pleased by little effort. [4]

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1 रत्युपचारे चतुरस्तुंगकुली रूपवानरूङ्मानी ।
अग्राम्योज्जवलवेषोऽनुल्बणचेष्टः स्थिरप्रकृतिः ।।
सुभगः कलासु कुशलस्तरुणस्त्यागी प्रियंवदो दक्षः ।
गम्यासु च विस्रम्भी तत्र स्यान्नायकः ख्यातः ।।
*(Hindī Kāvya. / 12 / 7- 8)*

2 शुचिपौराचाररता चरित्रशरणार्जवक्षमायुक्ता ।
आत्मीया तु त्रेधा मुग्धा मध्या प्रगल्भा च ।।
*(Hindī Kāvya. / 12 / 17)*

3 मुग्धा तत्र नवोढ़ा नवयौवनजनितमन्मथोत्साहा ।
रतिनैपुणानभिज्ञा साध्वसपिहितानुरागा च ।।
*(Hindī Kāvya. / 12 / 18)*

4 अन्यां निषेवमाणे सा कुप्यति नायके ततस्तस्य ।
रोदिति केवलमग्रे मृदुनोपायेन तुष्यति च ।।
*(Hindī Kāvya. / 12 / 20)*

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The Madhyā, having reached the peak of her youth is invaded by sex desires. Her maturity becomes more visible, and she gains greater degree of excellence in the sex play.[1]

Rudraṭa classifies the Svakīyā Madhyā into three sub-classes, based on how she reacts when she catches the Nāyaka red-handed doing some mischief/guilt. The three sub-divisions are - Dhīrā, Adhīrā and Dhīrādhīrā. The Dhīrā type of Svakīyā Madhyā Nāyikā gets annoyed on detecting the guilt of the Nāyaka, and attacks him sarcastically. The Adhīrā type utters unpleasant words under similar situation. In addition, the Dhīrādhīrā simply sheds tears, and taunts the Nāyaka.[2]

Pragalbhā is the Nāyikā who has mastered the technique of sex act and is skilful in applying her knowledge. She rules over the heart of her Nāyaka, and is very lustful and merry making.[3] When the Nāyaka commits guilt, the Pragalbhā-Dhīrā Nāyikā suppresses her anger and shows more love than usual, but becomes indifferent and passive when in solitude.[4] The Pragalbhā

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1 आरूढयौवनभरा मध्याविर्भूतमन्मथोत्साहा ।
उद्भिन्नप्रागल्भ्या किंचिद्धृतसुरतचातुर्या ।।
*(Hindī Kāvya./ 12 /21)*

2 कुप्यति तत्र सदोषे वक्रोक्त्या प्रतिभिनत्ति तं धीरा ।
परुषवचोभिरधीरा मध्या साश्रैरूपालम्भैः ।।
*(Hindī Kāvya./ 12 /23)*

3 लब्धायतिः प्रगल्भा रतिकर्मणि पण्डिता विभुर्दक्षा ।
आक्रान्तनायकमना निर्व्यूढविलासविस्तारा ।।
*(Hindī Kāvya./ 12 / 24)*

4 तत्र कुपितापराधिनि संवृत्याकारमधिकमाद्रियते ।
कोपमपन्हुत्यास्ते धीरा हि रहस्युदासीना ।।
*(Hindī Kāvya./ 12 / 26)*

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Madhyā (Dhīrādhīrā) Nāyikā delivers sweet sounding words loaded with obliquity/crookedness, whereas the Adhīrā becomes over excited and irritant due to burning displeasure, and scolds, and even punishes the Nāyaka.[1]

Rudraṭa further sub-divides Madhyā and Pragalbhā into two sub categories each as Jyeṣṭhā and Kaniṣṭhā. The Mugdhā has not been sub-divided owing to her established popularity in the literature.[2]

Thus, Rudraṭa classifies Nāyikā as of three types viz: Mugdhā, Madhyā and Pragalbhā, further subdividing Madhyā and Pragalbhā each into Dhīrā, Adhīrā and Dhīrādhīrā. He also speaks of Madhyā and Pragalbhā as of Kaniṣṭhā and Jyeṣṭhā subtypes. However, he spares Mugdhā from sub-division. As such, the total sub-divisions of Svakīyā Nāyikā count to thirteen.

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1 मध्या तु साधुवचनैस्तमीदृशं प्रतिभिनत्ति सोल्लुण्ठैः ।
ताडयति मङ्क्ष्वधीरा कोपात्संतर्ज्य संतर्ज्य ।।

*(Hindī Kāvya./ 12 / 27)*

2 ज्येष्ठकनिष्ठत्वेन तु पुनरपि मध्या द्विधा प्रगल्भा च ।
मुग्धा त्वनन्यभेदा काव्येषु तथा प्रसिद्धत्वात् ।।

*(Hindī Kāvya./ 12 / 28)*

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**Explanation of Classification**

- Mugdhā
  - No Sub Divisions
- Madhyā
  - Dhīrā
    - Kaniṣṭhā
    - Jyeṣṭhā
  - Adhīrā
    - Kaniṣṭhā
    - Jyeṣṭhā
  - Dhīrādhīrā
    - Kaniṣṭhā
    - Jyeṣṭhā
- Pragalbhā
  - Dhīrā
    - Kaniṣṭhā
    - Jyeṣṭhā
  - Adhīrā
    - Kaniṣṭhā
    - Jyeṣṭhā
  - Dhīrādhīrā
    - Kaniṣṭhā
    - Jyeṣṭhā

Parakīyā Nāyikā is sub-divided into Kanyā and Ūdhā by Rudraṭa,[1] and the Sarvāṅganā as the one who is available to anyone who can pay her money in return for cohabitation with her. The author calls her a prostitute. The Sarvāṅganā is indifferent towards her customers, be they virtuous or

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1 परकीया तु द्वेधा कन्योढा चेति ते हि जायेते ।
गुरूमदनार्ते नायकमालोक्याकर्ण्य वा सम्यक् ।।

*(Hindī Kāvya./ 12 / 30)*

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worthless. She shows her liking for them as long as they can pay her money. She pretends to have fallen in love with a cohabitable customer, approaches him on her own, rids him off his wealth, and then ousts him.[1]

What has been said about Nāyikā Bheda in Kāvyālaṅkāra though appears to a certain extent to have been influenced by Bharata's Nāṭya-Śāstra, yet it has an essence of originality of thought. Ācārya Bharata has not included Parakīyā in his description of Nāyikā Bheda. He recognizes only two categories of Nāyikās, the Svakīyā and Sāmānyā. According to him the Divyā, the Kulajā, and the Nṛpstrī, are all Svakīyās. The Sāmānyā is termed a prostitute if she demands money or something in return for the cohabitation facility she provides. Probably the "Parakīyā Love" has deliberately been avoided in Nāṭya-Śāstra due to social decorum and moral obligation.

After the mention of Sarvāṅganā, the description of fourteen Āryās is made at random in Kāvyālaṅkāra. These fourteen Āryās include Aṣtanāyikās Uttamādi Bhedas and Agamya women. Thus, a total of 384 Nāyikās have been stated in Kāvyālaṅkāra. However, "Namisādhu", the commentator of Kāvyālaṅkāra opines that these fourteen Āryās are not the originally written by Rudraṭa and are merely the offshoots.[2] We do not find the popular division of Aṣtanāyikās in the main text of Kāvyālaṅkāra. Only four of them

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1 सर्वांगना तु वेश्या सम्यगसौ लिप्सते धनं कामात् ।
निर्गुणगुणिनोस्तस्या न द्वेष्यो न प्रियः कश्चित् ।।
गम्यं निरूप्य सा स्फुटमनुरक्तेवाभियुज्य रंजयति ।
आकृष्टसकलसारं क्रमेण निष्कासयत्येनम् ।।

*(Hindī Kāvya./ 12 / 39,40)*

2 एताश्चतुर्दशार्या मूले प्रक्षिप्ताः ।।

*(Hindī Kāvya./ 12 / p. 385)*

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viz: Svādhīnapatikā, Proṣitapatikā, Abhisārikā and Khaṇditā are mentioned by Rudraṭa. Moreover, this classification is not permitted to be indiscriminately applied to the Ṣoḍaśanāyikās. (The Ṣoḍaśanāyikās are Svakīyās numbering 13, Parakīyās numbering 2, and the Sarvāṅganā). Each of the above-mentioned Ṣoḍaśanāyikā is further sub-classed as "Abhisārikā" and "Khaṇditā". The Svādhīnapatikā and Proṣitapatikā divisions apply to Svakīyā Nāyikās only.[1]

In other words, each of the thirteen Svakīyās is sub-divided into Svādhīnapatikā, Proṣitapatikā, Abhisārikā and Khaṇditā, totaling 52. Parakīyā Nāyikā is sub-divided into two categories only, namely - Abhisārikā and Khaṇditā : and so is the lone category of Sarvāṅganā. Thus, the total number of sub-divisions reaches 58.

Characteristic features of Abhisārikā and her act of "Abhisāra" (rendezvous for cohabitation) has been described in Kāvyālaṅkāra. The Nāyikā either with her female messenger, or without her, proceeds to the pre-appointed place of meeting for cohabitation with her lover. Such a Nāyikā is called an "Abhisārikā".[2]

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1 द्वेधाभिसारिकाखण्डितात्वयोगाद्भवन्ति तास्तासु ।
स्वीया स्वाधीनपतिः प्रोषितपतिका पुनर्द्वेधा ।।
*(Hindī Kāvya. / 12 / 41)*

2 अभिसारिका तु सा या दूत्या दूतेन वा सहैका वा।
अभिसरति प्राणेशं कृतसंकेता यथास्थानम् ।।
*(Hindī Kāvya. / 12 / 42)*

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The prostitute, elaborately ornamented, openly goes to meet her customer, whereas the Svakīyās and Parakīyās proceed to the pre-appointed place of meeting during darkness, or when the moon is set, or when it is raining.[1]

The concept of sub-classifying the Abhisārikās into Divābhisārikā, Kṛiṣṇābhisārikā and Śuklābhisārikā was coined in the later years, in the light of the previously mentioned act of sex rendezvous by the Svakīyās, the Parakīyās and the Sarvāṅganā. The Khaṇditā has been described traditionally.[2] According to the available commentary of "Namisādhu", the Khaṇditā Nāyikā includes in her fold the "Vipralabdhā" and "Kalahāntaritā" also.[3] Ācārya Rudraṭa discusses Svādhīnapatikā on the lines of Ācārya Bharata. However, about Proṣitapatikā he says - "The Nāyikā whose lover has proceeded or is proceeding or is due to proceed abroad, or is returning there from, is a Proṣitapatikā Nāyikā".[4]

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1 कांच्यादिरणत्कारं व्यक्तं लोके प्रयाति सर्वस्त्री ।
वृष्टितमोज्योत्सनादिच्छन्नं स्वीया परस्त्री च ।।
*(Hindī Kāvya./ 12 / 43)*

2 यस्याः प्रेम निरन्तरमन्यासंगेन खण्डयेत्कान्तः ।
सा खण्डितेति तस्याः कथाशरीराणि भूयांसि ।।
*(Hindī Kāvya./ 12 / 43)*

3 तस्याः कथाशरीराणि भूयांसि । तेन विप्रलब्धाकलहान्तरिते अत्रान्तर्भूते ।
*(Hindī Kāvya./12 / Commentary on Śloka 44)*

4 यस्याः पतिरायत्तः क्रीडासु तया समं रतौ मुदितः ।
सा स्यात्स्वाधीनपती रतिमण्डनलालसासक्ता ।।
सा स्यात्प्रोषितपतिका यस्या देशान्तरं पतिर्यातः ।
नियतानियतावधिको यास्यति यात्येत्युपैष्यति च ।।
*(Hindī Kāvya./12 / 45-46)*

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Based on this classification of Rudraṭa, the later writers conceived further sub-classification of the Proṣitapatikā as-

- Pravatsya Patikā
- Āgata Patikā
- Bhūta Patikā
- Vartamāna Patikā
- Bhaviṣya Patikā

## NĀYIKĀ BHEDA IN DAŚARŪPAKAM

A majority of written work that was said to have been done after the Nāṭya-Śāstra of Bharata Muni is not traceable to day. Abhinava Guptapādācārya, in his commentary on Nāṭya-Śāstra "Abhinava Bhārati" made a mention of the Rasa related opinions of Śankuka and Bhaṭṭanāyaka. This suggests that these two Ācāryas might have written, commentary on Nāṭya-Śāstra, though their written work is not obtainable. That they commented on Bharata's famous Rasa-Sūtra – विभावानुभाव व्यभिचारी संयोगाद्रसनिष्पत्तिः is mentioned only in "Abhinava Bhārati".

In the chain of scriptures on Nāṭya-Śāstra, the tenth century work "Daśarūpakam" enjoys a pride of place. Dhanañjaya, the author, in its first chapter, throwing light on the aim of his work, points out saying - "Daśarūpakam is nothing but an abridgement of Bharata's Nāṭya-Śāstra" - and commences his critical appreciation with "Vastu" the first of the three distinctive elements of Rūpaka-Vastu, Netā and Rasa.[1]

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1 D.R. / i / 4. 11

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In the second chapter, "Netā" (Nāyaka-Nāyikā), the second distinctive element of Rūpaka is dealt with. Thus, it is evident that the author of Daśarūpakam has presented the Netā as characters of drama (Nāṭya). However, this topic appears to have been influenced by the generally accepted popular opinion, whose roots were probably, we felt, embedded in Agnipurāṇa. (We shall give the views of Ācārya Bharata on this later).

Whatever was brought forward in the post Bharata period on Nāyikā was mere repetition of what already existed in the Nāṭya-Śāstra. In fact, after Bharata, none was able to establish anything new on Nāyaka-Nāyikās. The maximum they did was to systematize the subject to make it transparent and comprehensible.

Coming back to the topic. Dhanañjaya too, like Bharata has described Nāyikā as a principal female element in drama. It seems that Dhanañjaya has put forward a synthesized composite blend of the classifications of the Nāṭya-Śāstra, the Kāvyālaṅkāra and the Śṛṅgāra-Śataka. Declaring that the noble qualities, as are supposed to be essential for the Nāyaka, are equally essential for the Nāyikā, the author further classifies Nāyikā into three categories : Svakīyā, Anyā and Sādhāraṇa Strī.[1]

The Svakīyā bears honesty, righteousness, modesty, and chastity. She is sub-classed into Mugdhā, Madhyā and Pragalbhā.[2] The Madhyā and Pragalbhā categories are each sub-divided into Dhīrā, Adhīrā and Dhīrādhīrā.[3] The Mugdhā has been left untouched. Besides, the sub-divisions Madhyā and Pragalbhā category of Nāyikās are further sub-sub-

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1 D.R. / ii / 15
2 D.R. / ii / 15
3 D.R. / ii / 17-19

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divided into two each, thus: Kaniṣṭhā and Jyeṣṭhā.[1] These sub-sub divisions base upon the intensity of love and attention of the Nāyaka towards them.

Parakīyā is of two types, namely Kanyā and Ūdhā. Dhanañjaya forbids the depiction of Ūdhā-Parakīyā as an Ālambana Vibhāva of Rasa in drama. However, he allows Kanyā Parakīyā therein.[2]

A Gaṇikā is a Sādhāraṇa woman, a prostitute. She is of only one kind. A Gaṇikā is talented, shrewd and daring in her speech and behaviour. Dhanañjaya has laid out rules of placement of importance, involvement and status of prostitute in the play. He permits depiction of the Gaṇikā as devoted to, and inspired in love with, the Nāyaka. She may be truly loyal to the Nāyaka. (For instance the total devotion of Vasantsenā towards Cārudutta in "Mricchakatikam").

In comedy plays, the Gaṇikā can be shown as the one devoid of any loyalty, love, and attachment towards the Nāyaka, for she is intended to be the Ālambana of Hāsya Rasa. However, her inclusion in dramas with the Divyā Nāyaka and Nṛpa Nāyaka is not justified and should be avoided.[3]

The previously mentioned Aṣtanāyikās presented by Dhanañjaya are similar to those of Bharata's Svādhīnapatikādi Nāyikās.[4]

## NĀYIKĀ BHEDA IN SARASVATĪ KAṆṬHĀBHARAṆA

The author of this classical work is Bhoja. He discusses Nāyaka-Nāyikās in the fifth chapter of his book, following the footprints of his earlier Ācāryas,

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1 D.R. / ii / 20
2 D.R. / ii / 20. 21
3 D.R. / ii / 23 and its commentary
4 D.R. / ii / 23

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in his discourse on Nāyaka-Nāyikās. He also establishes a few newer bases. Though Bhoja has discussed almost all bases pertaining to Nāyikā Bheda, yet, unlike Rudraṭa and others, he has failed to satisfactorily synthesize Nāyikā (Bhedas) with one another. In the beginning of his explanation, the author has classified Nāyaka and Nāyikās into four categories each, thus:-

| | |
|---|---|
| 1. Nāyaka | 1. Nāyikā |
| 2. Prati Nāyaka | 2. Prati Nāyikā |
| 3. Upa Nāyaka | 3. Upa Nāyikā |
| 4. Anu Nāyaka | 4. Anu Nāyikā[1] |

Their placement into these categories depends upon their status in the plot of the story. After describing the main features and characteristics of each of the above four categories of Nāyakas, the author describes about Nāyikās too :

- **Nāyikā** - Is the one who is an embodiment of all noble qualities that the entire story comprises, and demands of her.[2]
- **Prati Nāyikā** - She is the co-wife of the Nāyaka, and is full of rage and fury.[3]
- **Upa Nāyikā** - Is slightly lower in noble virtues and rank than the Nāyikā and is respected by all. [4]

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1 नायकः प्रतिपूर्वोऽयमुपपूर्वोऽनुनायकः ।
नायिका प्रतिपूर्वाऽसावुपपूर्वानुनायिका ।।
*(S.K.B. / V /101)*

2 स्यात् कथाव्यापिनी सर्वगुणयुक्ता च नायिका ।
*(S.K.B. / V /105)*

3 हेतुरीर्ष्याविवादीनां सपत्नी प्रतिनायिका ।
*(S.K.B. / V /105)*

4 ततः कैश्चिद्गुणैर्हीना पूज्या चैवोपनायिका ।
*(S.K.B. / V /106)*

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- **Anu Nāyikā** - Is almost equal to the Nāyikā in noble qualities. Alternatively, she may possibly be lacking in a couple of virtues. She is younger in age than the Nāyikā.[1]

The aforesaid classification by Bhoja relates to drama, and appoints Nāyaka-Nāyikā as characters in the drama. It is to be noted that Bharata too, has given a fourfold division of Nāyikās, viz: Divyā, Nṛpstrī, Kulastrī and Sāmānyā, based on the plot of the story of drama. However, it is surprising to note that a scripture relating to poetics like Sarasvatī Kaṇṭhābharaṇa accomplished something that the Nāṭya-Śāstra Ācāryas failed to do, that is, Bhoja classified the status of the Nāyikās (and Nāyakas) in the drama on the basis of their importance and placement in the story-plot. How come, therefore, that this obvious classification - Nāyikā, Prati-Nāyikā, Up-Nāyikā and Anu-Nāyikā - slipped off the Nāṭya-Śāstra Ācārya's imagination? In fact, the matter should have been dealt with in the initial stage. Anyway, Bhoja has recommended in addition to the aforesaid four classes of Nāyikās, another ten criteria based Nāyikās on which the status of Nāyaka-Nāyikā should be decided.

- **Classification based on attributes** : The Nāyikās are qualitatively differentiated from one another as Uttamā, Madhyamā and Adhamā :
  - **Uttamā** - The female character in the drama possessing excellence in essential merits, virtues, noble qualities, and talent is termed "Uttamā".[2]

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1 समा न्यूनापि वा किंचित् कनीयस्यनुनायिका ।।
*(S.K.B. / V /106)*

2 नायिकागुणेषु सर्वगुणसम्पद् योगादुत्तमा ।
*(S.K.B. V P. 574)*

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- **Madhyamā** - The female character in the drama who is not as superior as the Uttamā Nāyikā. Her merits, virtues, noble qualities and talent are permitted to run short by not more than 25%. [1]
- **Adhamā** - This type hardly reaches 50% mark in comparison to the Uttamā Nāyikā's excellence in merits, virtues, noble qualities and talent.[2]

Here, Bhoja does not suggest a specific measure of reckoning the excellence of Nāyikā, and simply says Sarva-Guṇa-sampada, Pādon-Guṇa-sampada and Ardha-Guṇa-sampada. Ācārya Bharata, on the other hand, opines that the Nāyikā who is Sarva-Guṇa-sampanna is Uttamā, and the one who is just a little inferior to Uttamā, as she endeavours to conceal her defects, as Madhyamā. A female character bearing more vice than virtues lacking modesty is an Adhamā. Bharata more clearly declares that the woman who is more evil and wicked, and is devoid of merits, is an Adhamā Nāyikā.

- **Division based on age and talent** - There are three such kinds, namely Mugdhā, Madhyā and Pragalbhā.[3]
- **Division based on fortitude** - These are said to be of two types, namely Dhīrā and Adhīrā.[4]

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1 पादोनगुणसम्पद्योगात् मध्यमा ।
*(S.K.B. / V / P. 574)*

2 अर्धगुणसम्पद् योगात् अधमा ।
*(S.K.B. / V / P. 574)*

3 मुग्धा मध्या प्रगल्भा च वयसा कौशलेन च ।
*(S.K.B. / V / verse 110)*

4 धीराधीरा च धैर्य्येण ।
*(S.K.B. / V / verse 111)*

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Bhoja has shifted away from traditional thought in classifying Dhīrā and Adhīrā. The proceeding writers, as also those who wrote after Bhoja, had taken these kinds as applicable only when the Nāyaka was guilty of misdeed, and the Nāyikā reacted agitatedly. However, Bhoja views this situation with a novel and comprehensible angle. According to him when the Nāyikā discovers the dishonest deed of the Nāyaka, she feels hurt and disturbed. However, she exercises restraint and fortitude, though she stops talking to him out of anguish. However, she is so soft and kind that, her anguish quickly melts when the Nāyaka tries to convince her by giving excuses and begs her to pardon him. This type of Nāyikā is termed "Dhīrā".[1]

"Adhīrā" is the displeased Nāyikā who has stopped talking to her lover owing to his guilt, but is so emotionally kind, forgiving, and impatient to yield that even before the Nāyaka could repent for his fault and beg her to pardon him, his mere presence by her side makes her agreeable and she abandons her anger. [2]

- **Division based on Parigraha** - The Nāyikās under this category are Svakīyā and Parakīyā.[3]
- **Division based on Consent** - The Nāyikās under this category are Ūdhā and Anūdhā.[4]

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1 यत्नापनेयमाना धीरा । *(S.K.B. / V / P. 576)*

2 अयत्नापनेयमाना अधीरा । *(S.K.B. / V / P. 576)*

3 स्वान्यदीया परिग्रहात् । *(S.K.B. / V / verse 111)*

4 उढ़ानूढ़ोपयमनात् । *(S.K.B. / V / verse 111)*

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- **Division based on Rank** - Nāyikā under this category is ranked according to the attention and love she receives from the Nāyaka, and is of two types - Jyeṣṭhā and Kaniṣṭhā.[1] Jyeṣṭhā is the one who was married to the Nāyaka first.[2] Whereas, Kaniṣṭhā is the one who was married to the Nāyaka subsequently.[3]

The Nāyaka obviously attends to and loves the Kaniṣṭhā Nāyikā, but because of the order (sequence) in which they were married to him, they are termed Jyeṣṭhā and Kaniṣṭhā respectively. Other Ācāryas have assigned these divisions based on the Nāyaka's intensity of love for the Nāyikā, be she the first wife or the subsequent one. According to them the Nāyikā who receives more of love and attention of the Nāyaka is called Jyeṣṭhā, and the other Kaniṣṭhā.

- **Division based on ego and dignity** - There are four kinds of Nāyikās under this category Uddhatā, Udāttā, Lalitā and Śāntā.[4]

  - **Uddhatā** - Is the Nāyikā who is excessively egoistic.[5]

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1 क्रमाज्येष्ठा कनीयसी ।

*(S.K.B. / V / verse 111)*

2 प्रथमोढ़ा ज्येष्ठा ।

*(S.K.B. / V P. 578)*

3 पश्चादूढ़ा कनीयसी ।

*(S.K.B. / V / P. 578)*

4 मानर्द्धरुद्धतोदात्ता शान्ता च ललिता च सा ।

*(S.K.B. / V / verse 112)*

5 अहंकारर्द्धिरूद्धता ।

*(S.K.B. / V / P. 578)*

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- **Udāttā** - Is the one who is full of self-esteem, and who judiciously conceals her accomplishments.[1]
- **Lalitā** - Her pride and envy excited by jealousy for the "Other" woman is intense. However, her annoyance is dignifying and jealousy is graceful.[2]
- **Śāntā** - Is the timid Nāyikā, whose self-esteem has been knocked down and who finds herself incapable to retaliate.[3]

• **Division based on Functional Behaviour** - The Nāyikās may be of three sub-types by their functional behaviour: Sāmānyā, Punarbhū and Swairiṇī.[4]

- **Sāmānyā** - Is an average woman who is easily available to any one for the sake of enjoyment.[5]
- **Punarbhū** - The one who marries again is called a Punarbhū. Normally this may happen because of her husband's death.[6]
- **Swairiṇī** - This Nāyikā acts according to her will and pleasure. She keeps people guessing about her character. She keeps strict secrecy of her wanton activities, and is usually respected in the society. She may be an unchaste and

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1 गूढ़मानर्दिः उदात्ता । *(S.K.B. / V / P. 579)*

2 श्लाघनीयमाना ललिता । *(S.K.B. / V / P. 579)*

3 निर्विष्णमाना शान्ता । *(S.K.B. / V / P.579)*

4 सामान्या च पुनर्भूश्चं स्वैरिणी चेति वृत्तितः । *(S.K.B. / V / verse 112)*

5 अनियतानेकोपभोग्या सामान्या । *(S.K.B. / V. P.580)*

6 पत्यन्तरं प्राप्ता पुनर्भूः । *(S.K.B. / V / P.580)*

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adulterous woman, yet is able to exhibit herself in the society as a virtuous personality.[1]

Thus, what Bhoja has said about a Sāmānyā Nāyikā, is quite different from the Sāmānyā (the prostitute) whose expression of love is based on monetary gains. The Sāmānyā of Bhoja is an average woman with a very average behaviour and is, therefore, easily available to many a men.

## Types of prostitutes according to Bhoja

The prostitute who makes herself available in return for money is, according to Bhoja, of three types: - Gaṇikā, Rūpājīvā and Vilāsinī.[2] A Gaṇikā is proficient in 64 arts. A Rūpājīvā is the one who earns her livelihood by selling her beauty and youth and a Vilāsini employs effective repulses of the lover's caresses.[3]

Of the previously mentioned types, Gaṇikā is considered very shrewd, youthful, beautiful and proficient in the "64 arts", and is, therefore longed

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1 आत्मछन्दा स्वैरिणी ।

*(S.K.B. / V / P.580)*

2 आजीवतस्तु गणिका रूपाजीवा विलासिनी ।

*(S.K.B. / V / Verse 113)*

3 कलाचतुःषष्टिविद् गणिका ।
रूपयौवमात्रोपपजीवनी रूपाजीवा ।
कुट्टमितादीनां कर्त्री विलासिनी ।

*(S.K.B. / V / P.581)*

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by men even at very high fee. The Rūpājīvā, despite the fact that she may not be as much versed in the "64 arts" does earn a living through her youth and beauty until they last. The Vilāsinī pretends to enjoy the grabbing of her breast or hair or lips by the man, even though she may actually not like it. This act is known as 'Kuṭṭamitta'. This is perhaps, because her so-called love is money oriented.

In addition to the above, Bhoja has also made a mention of the "Aṣtanāyikās". Thus, it may be said, after a thorough and careful study of "Nāyikā Bheda" in "Sarasvatī Kaṇṭhābharaṇa", that the author has although based his work on the scriptures of ancient writers in classifying nāyikās, maintained the originality of perception in his work.

## NĀYIKĀ BHEDA IN NĀṬYA DARPAṆA

In Nāṭya-Śāstra tradition, the twelfth century scripture "Nāṭya Darpaṇa" can well be considered as an authentic document, next only to "Daśarūpakam" though. The author duos have borrowed material both from Ācārya Bharata's Nāṭya Śāstra and from Rudraṭa's Kāvyālaṅkāra. They have first classified Nāyikās as of four types, viz: Kulajā, Divyā, Kṣatriya and Paṇya-Kāminī.[1] The Kulajā, the Divyā, and the Kṣatriya are described as of Udāttā (noble) nature whereas Paṇya-Kāminī is said to be a judicious blend of Lalitā-Udāttā temperament.

The above classification may be placed abreast of Bharata's Divyā, Nṛpstrī, Kulāṅganā and Sāmānyā. Dr. Rakesh Gupta, in his book "A study in

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1 नायिका कुलजा दिव्या, क्षत्रिया पण्यकामिनी ।
अन्तिमा ललितोदात्ता पूर्वोदात्ता त्रिधा परे ।।

*(N.D. / 4 / 19)*

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Nāyaka-Nāyikā Bheda" quotes the author of Nāṭya Darpaṇa as saying that, "Kulajā is a Brahmin girl. Divyā is the one other than a human being, Kṣatriya is clear itself in meaning, and the Paṇya-Kāminī is a prostitute". Besides, from among Mugdhā, Madhyā and Pragalbhā, the author has further sub-divided Madhyā and Pragalbhā into three each, thus:-

- Madhyā Dhīrā
- Madhyā Adhīrā
- Madhyā Dhīrādhīrā

- Pragalbhā Dhīrā
- Pragalbhā Adhīrā
- Pragalbhā Dhīrādhīrā

Dr. K.H.Trivedi, too, has in his "The Nāṭya Darpaṇa of Rāmacandra and Guṇacandra" put forward almost similar views. However, neither of these scholars has presented any reference in support of their statements. We have gone through the Nāṭya Darpaṇa (Parimala Prakashan - first edition - 1986) and have not encountered the above two views in its original ślokas. However, it has been the common practice to sub-classify each of Madhyā and Pragalbhā Nāyikās into Dhīrā, Adhīrā and Dhīrādhīrā, yet the author of Nāṭya Darpaṇa has not proposed any such classification. Probably Dr. Gupta and Trivedi have taken Dhīrā, Adhīrā and Dhīrādhīrā as sub-classes of Madhyā, as well as Pragalbhā, due simply to customary practice, and have acknowledged them as the statement of the author of Nāṭya-Darpaṇa.

The author of Nāṭya-Darpaṇa has, in addition to the previously mentioned four-fold classification of the Nāyikā, propounded the customary Mugdhā,

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Madhyā and Pragalbhā into three types, and Svādhīnapatikā etc. as of eight types.[1]

## NĀYIKĀ BHEDA IN BHĀVA PRAKĀŚANAM

Carrying forward the Nāṭya-Śāstra tradition Śāradātanaya has projected the Nāyaka-Nāyikā, in his work "Bhāva Prakāśanam" as principal actors in the Nāṭya (drama). However; the Nāyikā Bheda became progressively popular amongst the scholars by the turn of the twelfth century, Śāradātanaya too could not escape from its strong influence upon him. The impression especially of Nāṭya-Śāstra and similar works, such as Kāvyālaṅkāra, Śṛṅgāra Prakāśa and Kāvya Prakāśa etc. was evident on his Bhāva-Prakāśanam. He has acknowledged Nāyaka-Nāyikās as principal artistes in a drama, and has by representative substitution, taken them as Ālambana of Śṛṅgāra Rasa.

It may be pointed out in support of the above that, though he has compiled the entire material concerning drama in his chapters VI to X, yet he has preferred to devote the entire fourth chapter to Nāyikā-Bheda. In fact scholars were, we feel, of conceptually different opinions as regards their theories about Nāyaka-Nāyikās. One category belonged to those who projected Nāyaka-Nāyikās as principal artistes in a play. The other category depicted Nāyaka-Nāyikās as Ālambana of Śṛṅgāra Rasa.

We have adopted a middle course, and have discussed Nāyikā Bheda with both the previously mentioned viewpoints in mind. However, as we proceeded we were confronted with a number of serious doubts, which we should like to share with our learned readers.

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1 N.D. / 4 / 23 – 26

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The rich tradition of Saṁskṛta literature had suffered gradual disintegration by the time the 17th century dawned. It is heartening to note that Nāyikā Bheda was conceived and defined during hey days of the Saṁskṛta-era by Bharata Muni in his Nāṭya-Śāstra. As was obvious, Nāyikā Bheda attracted the fancy of the later generation and the subject received overwhelming acceptance equally by the Nāṭya people as well as Kāvya scholars. The Nāṭya people projected Nāyaka-Nāyikās as chief characters in a drama by adopting them befitting the story idea vis-a-vis the medium of presentation. However, it is important to note, that whether in Nāṭya-Śāstra or in the related works thereafter, the Nāyaka-Nāyikās were discussed in erotic-contexts alone. The Bhāva Prakāśanam edition at hand[1] has a number of flaws in its chapter related to Nāyikā.

Śāradātanaya has classified Nāyikā as Svakīyā, Anyā, and Sādhāraṇa.[2] Further; he divides Svakīyā Nāyikā in three sub-classes namely Mugdhā, Madhyā and Pragalbhā.[3] Here, the Madhyā - away from the prevalent practice, has three sub-divisions: Dhīrā, Adhīrā, and Dhīrādhīrā.[4] Again, Madhyā and Pragalbhā are sub-divided as Madhyā Jyeṣṭhā, Madhyā Kaniṣṭhā, Pragalbhā Jyeṣṭhā and Pragalbhā Kaniṣṭhā.[5] The Madhyā and

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1 Chowkhambha Vidya Bhawan / 2nd edition /1983

2 स्वाऽन्या साधारणा चेति त्रिविधा नायिका मता ।
*(Bhav.Pra. / iv / p.132)*

3 मुग्धा मध्या प्रगल्भेति त्रेधा स्वीया विभज्यते ।
*(Bhav.Pra. / iv / p.132)*

4 मध्या त्वधीरा धीरा च धीराधीरेति भिद्यते ।।
*(Bhav.Pra. / iv / p.132)*

5 भिन्ने ज्येष्ठाकनिष्ठेति प्रगल्भा मध्यमापि च ।
*(Bhav.Pra. / iv / p.133)*

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Pragalbhā are supposed to also have three sub-classes each, thus: Madhyā Udāttā, Madhyā Śāntā, Madhyā Lalitā and Pragalbhā Udāttā, Pragalbhā Śāntā. Pragalbhā Lalitā.[1]

Thus according to the author Svakīyā Nāyikā has thirteen kinds. Scholars those days were so crazy about classifying Nāyikās according to their whims and fancies that they blended one Bheda with another to create new Bhedas. Thus, Svakīyā itself had been sub-divided into twenty-five kinds. Notwithstanding the above blending, the Svakīyā sub-divides itself into fourteen kinds (and NOT thirteen as has been mentioned before).

Śāradātanaya allots Ūdhā and Anūdhā Bhedas to Parakīyā Nāyikā,[2] and says that the Sādhāraṇa Strī Gaṇikā is of only one kind.[3] He recognizes the Aṣtanāyikā classification and employs them in his description of Bhedas.[4] In the end, he again classifies each of the above Nāyikās as - Uttamā, Madhyamā, and Adhamā.[5] Thus, he followed up the views of Rudraṭa and declared the previously mentioned 384 Nāyikās as meant for enjoyment and

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1 तयोरूदात्तललितशान्तिभेदेस्त्रिधा भिदा ।।
*(Bhav.Pra./ iv / p.133)*

2 ऊढ़ा च कन्यका चेति द्विधैवान्यांगना भवेत् ।
*(Bhav.Pra./ iv / p.133)*

3 साधारण स्त्री गणिका साप्येकैव न भिद्यते ।।
*(Bhav.Pra./ iv / p.133)*

4 पुनश्चाष्टाववस्थाभेदतोऽपिताः ।
*(Bhav.Pra./ iv / p.133)*

5 पुनश्च ताः त्रिधा सर्वा उत्तमाधममध्यमाः ।
*(Bhav.Pra. / iv / p.133)*

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co-habitation. Besides, it may be remembered that, according to the definition put forward by Rudraṭa Ācārya, the total number of Nāyikās counts to 58 and not 384. The reason is that Rudraṭa has, of the eight states of Nāyikās, accepted only four - Khaṇditā, Abhisārikā, Svādhīnapatikā and Proṣitapatikā. Besides, he has not planted these four states on the 13 Svakīyās, 2 Parakīyās and 1 Sāmānyā, (the 16 Nāyikās). He has simply sub-classified the Svakīyā-Nāyikā into four according to their state, (13×4 = 52) and has divided each of the Parakīyā and Sāmānyā into Abhisārikā and Khaṇditā, that means 2+1=3, 3×2 = 6, thus 52 + 6 = 58. Therefore, the total number of Nāyikās, according to Rudraṭa is only fifty-eight.

The 14 Āryās that appear after the 40th śloka of 12$^{th}$ chapter of Kāvyālaṅkāra are termed by Namisādhu as interpolations/projections, and there of course, the number of Nāyikās totals at 384. We have discussed this in our Kāvyālaṅkāra episode. It appears, though that Śāradātanaya has taken these interpolations as original text, or, according to Śrī Rāmdeva Śukla - "The piece referred to by Śāradātanaya as belonging to Rudraṭācārya, in fact, appears in Śriṅgāratilaka, and not in Kāvyālaṅkāra. [1]

## NĀYIKĀ BHEDA IN RASA MAÑJARĪ

In Nāṭya, as well as Kāvya-Śāstra we have seen that Nāyaka-Nāyikās received general, though slightly better, treatment vis-a-vis other topics of discussion. However, it was for the first time that one witnessed an entire work - namely 'Rasa Mañjarī' - addressed in its totality, to the detailed exposition of Nāyaka-Nāyikā Bheda. As such, Rasa-Mañjarī deserves our

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1 Hindī Kāvya. / Preface / Page 31, 32

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deep perusal in view of the fact that it may be of great value in our work at hand.

While defining Nāyikā as an Ālambana of Śṛṅgāra Rasa,[1] Bhānudutta classifies Nāyikās into four categories, based on their Dharma (moral merits), Daśā & Avasthā (state of mind & body), and Guṇa (virtues). He has accommodated all the divisions and sub-divisions as enunciated by early authors. Besides, he has grouped Svakīyā, Parakīyās and Sāmānyā into new categories. First, he has divided Nāyikās according to ancient tradition into three;[2] then sub-divided Svakīyā into Mugdhā, Madhyā and Pragalbhā.[3]

The authors of ancient tradition had sub-divided only the Madhyā and Pragalbhā. However, Bhānudutta is the first author to have bifurcated Mugdhā, hitherto unattempted, into Ajnyāta-Yauvanā and Jnyāta-Yauvanā.[4] He further sub-divided the Jnyāta-Yauvanā into Navoḍhā and Viśrabdha-Navoḍhā.[5]

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1 तत्र रसेषु श्रृंगारस्याभ्यर्दितत्वेन तदालम्बनविभावत्वेन नायिका । *(R.M. p 6)*

2 सा च त्रिविधा – स्वीया, परकीया, सामान्या चेति । *(R.M. p 8)*

3 स्वीया तु त्रिविधा – मुग्धा, मध्या, प्रगल्भा चेति । *(R.M. p 15)*

4 सा च – अज्ञातयौवना, ज्ञातयौवना च । *(R.M. p 16)*

5 सैव क्रमशो लज्जाभयपराधीनरतिर्नवोढ़ा ।
सैव क्रमशः सप्रश्रया विश्रब्धनवोढ़ा । *(R.M. p 17)*

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- **Ajnyāta Yauvanā** - Is that Nāyikā who is not aware of her just arrived Yauvana (youth) and is not able to comprehend the mental as well as physical changes occurring to her.
- **Jnyāta -Yauvanā** - The Nāyikā is well aware of her youth, and has therefore become modest bashful / perplexed.
  - **Navoḍhā** - Is very much modest and perplexed and feels scared of the husband.
  - **Viśrabdha Navoḍhā** - This Nāyikā feels at home with her husband. Her perplexity, anxiety and fear are considerably reduced; yet she is a very modest Nāyikā. The Madhyā is quite modest and moderately excited about sex act. Because of much reliance and trust over her, husband more confident and comfortable with herself.[1] The Pragalbhā is sub-divided into Ānanda-Sammohavatī and Rati-Prītimati. However, these two sub-divisions have been excluded from the original classifications. To our mind there is nothing new in these sub-divisions of Pragalbhā, and they have rather been differentiated by attributes and new sub-divisions imagined. That is the reason why they have not found a place in the original classifications.

Bhānudutta has divided the Nāyikā into Ativiśrabdha Navoḍhā, Rati-Prītimati and Ānanda-Sammohavatī. And following the footprints of Rudraṭa divided Nāyikās, by virtue of their self-pride as Madhyā &

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1 एषैव चातिप्रश्रयादतिविश्रब्ध नवोढ़ा ।

*(R.M./ p 34)*

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Pragalbhā, sub-dividing each of them into Dhīrā, Adhīrā and Dhīrādhīrā without any further manipulation with their attributes.[1]

Each of the six sub-divisions of Madhyā and Pragalbhā is further sub-divided into Jyeṣṭhā and Kaniṣṭhā.[2] The author has categorically said that married woman alone, based on the measure of attention and love received from her husband, will be classed as Kaniṣṭhā / Jyeṣṭhā. Therefore these sub-divisions cannot (and must not) be applied to Parakīyā and Sāmānyā.[3]

Thus, there are thirteen Nāyikās (comprised of Madhyā & Pragalbhā as six each) and the thirteenth is Mugdhā. Parakīyā is a woman who nurtures latent love for a person other than her husband.[4] Bhānudutta has followed Rudraṭa in classifying Parakīyā into Paroḍhā and Kanyakā.[5] He has classified the

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1 मध्याप्रगल्भे प्रत्येकं मानावस्थायां त्रिविधा ।
धीरा अधीरा धीराधीरा चेति ।
*(R.M./ p 47)*

2 एते च धीराऽऽदिषड्भेदा द्विविधाः ।
धीरा ज्येष्ठा कनिष्ठा च, अधीरा ज्येष्ठा कनिष्ठा च,
धीराधीरा ज्येष्ठा कनिष्ठा च ।
*(R.M./ p 69,70)*

3 परिणीतत्वे सति भर्तुधिकस्नेहा ज्येष्ठा, परिणीतत्वे सति
भर्तुर्न्यूनस्नेहा कनिष्ठा । अधिकस्नेहासु न्यूनस्नेहासु
सामान्यवनितासु नातिव्याप्तिः परिणीतपदेन व्यावर्तनात् ।
*(R.M./ p 70,71)*

4 अप्रकट परपुरुषानुरागा परकीया ।
*(R.M. p 79)*

5 सा द्विविधा परोढ़ा कन्यका च ।
*(R.M./ p 81)*

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Parakīyā from another angle into six.[1] Although, subsequent Saṁskṛta writers did not accept the previously mentioned six classes of Parakīyā, Hindī scholars did receive well these sub-classifications of Parakīyā in their Nāyikā-Bheda work :

- **Paroḍhā** - A married woman who does not love her husband and nurtures illicit love for another person.
- **Gupta** - The Nāyikā who conceals her sexual relationships with a person other than her husband. These are of three types :-
  - **Vṛitta Surata Gopanā** - The one who hides her affairs of the past.
  - **Vartiṣyamāṇa Surata Gopanā** - The Nāyikā who keeps secret her 'would be' love affairs.
  - **Vṛitta-Vartiṣyamāṇa Surata Gopanā** - The one who conceals her sexual adventures of the past as well as of the future.
- **Vidagdhā** - This Nāyikā expresses her inner feelings cleverly by speech, or by actions. This is of two types :-
  - **Vāgvidagdhā** - The one who expresses her inner feelings by her clever speech.
  - **Kriyāvidagdhā** - The one who expresses her inners emotions cleverly by her actions.
- **Lakṣitā** - Even after continuous endeavours to keep her secrets hidden, the Nāyikā happens to open it to her confidante. According

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1 गुप्ता–विदग्धा–लक्षिता–कुलटा–अनुशयाना–मुदिता प्रभृतीनां परकीयायामेवान्तर्भावः ।

*(R.M. / p 86)*

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to Bhānudutta the Nāyikā whose love for the "other person" remains concealed, is called a Parakīyā.[1]

Therefore the question arises as to why not the Lakṣitā should be taken as Parakīyā, or should she be? To our mind, even after the secret has been shared with a confidante, it continues to be a secret and the Nāyikā's adventures are not hindered.

- **Kulatā** - An over-enthusiast Parakīyā who advents into secret relationships with many persons and quits her family is known as Kulatā.[2]

  Vaiṣnava-Bhakta poets, in the later period did not recognize Kulatā as Parakīyā. Many a learned scholars of Nāyikā Bheda have not also taken Kulatā as Parakīyā due to her lack or absence of love.

- **Anu Śayānā** - Parakīyā Nāyikā when disappointed and disturbed due to the vanishing of the appointed spot of meeting with her lover, is termed as Anu-Śayānā. The Anu-Śayānā has three sub - divisions:[3]
  - The one who is disturbed due to vanishing of the present spot of meeting with her lover.

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1 अप्रकटपरपुरुषानुरागा परकीया ।

*(R.M. / p 79)*

2 कुलं व्यक्त्वा अरति इति कुलटा ।

*(R.M./ p 87)*

3 वर्तमानस्थानविघटनेन भाविस्थानाभावशंकया स्वानधिष्ठितसंकेतस्थलं प्रति भर्तुर्गमनानुमानेन चानुशयाना त्रिधा ।

*(R.M./ p 86)*

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- The one who is disturbed because of the fear that she shall not be able to secure a meeting spot in the future.
- The one who is distressed because she is not in a position to reach the appointed spot, and that her lover will be waiting in vain for her there.

- **Muditā** - A Parakīyā, on anticipating the favorable chances of meeting her Para-Puruṣa-lover, feels excited and joyous. Such a Parakīyā is called "Muditā".
- **Kanyakā Parakīyā** - A Nāyikā who, even on attaining youth, is not married and falls in love with any person with whom she comes in close contact, and wants to marry him.
- **Sāmānyā** - This type has been described by ancient sages as a woman who is easily available to any person who can pay her money, as she is only interested in money. The author of Rasa Mañjarī also opines likewise.[1]

According to Bhānudutta, all Nāyikās, except Mugdhā, are of three types:-

- **Anyasambhogaduhkhitā** - Is the Nāyikā who feels agonized by discovering her lovers "love marks" on the body of other woman.[2]
- **Vakroktigarvitā** - Has two sub-classes :[3]
  - **Premagarvitā** - A Nāyikā who feels elevated due to her lovers love for her is called "Premagarvitā."

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1 वित्तमात्रोपाधिकसकलपुरुषानुरागा सामान्यवनिता ।

*(R.M. / p. 111)*

2 R.M. / p.120

3 R.M. / p.124

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- **Saundaryagarvitā** - A Nāyikā, who is well aware of her beauty and charm, and feels proud about it, is called "Saundaryagarvitā."

- **Mānavatī** - On finding her lover attracted towards other woman, the Nāyikā's sense of honour is wounded, and her anger and jealousy is excited against that rival lady. Such a Nāyikā is termed Mānavatī. The intensity of her sullen behaviour depends upon the seriousness of the lover's guilt. The "gesture" (behaviour) by which the Nāyikā passively lets know her lover that his guilt has been detected, is called "Māna". The Mānavatī Nāyikās are thus, sub-classified into three depending upon the gilt of her lover :[1]
  - Laghu Mānavatī
  - Madhyama Mānavatī
  - Guru Mānavatī

If the guilt of the Nāyaka is such that the Nāyikā's distress exceeds "Guru Māna" category, then she cannot be appeased (pacified, persuaded) by any means, and the situation results into "Rasābhāsa" owing to the indecency of the guilt of the Nāyaka. The limit of persuasion ends at falling on the feet of the enraged Nāyikā. However, if the Nāyikā refuses to relent than the case becomes hopeless, and results in "Rasābhāsa".[2]

The previously mentioned ("Anyasambhogaduhkhitā" etc.) three types are the original concept of Bhānudutta and, as has been already said, he has applied these types on all Nāyikās except the Mugdhā. Besides he has included the Aṣṭanāyikās and their "Uttamā" etc. types in his classification of Nāyikās and following the methodical order of Rudraṭa, has enunciated

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1 R.M. / p.129
2 R.M. / p.130

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the number of Nāyikās as 384.[1] It has already been pointed out earlier that the new sub-types conceived by Bhānudutta are additional to the original classification of 384. (i.e. they are exclusive of the 384 types).

## NĀYIKĀ BHEDA IN SĀHITYA DARPAṆA

Viśvanātha, the author of Sāhitya Darpaṇa, implicitly follows the footprints of Ācārya Bharata and Rudraṭa in presenting Nāyikā Bheda. In short, Viśvanātha has, while welcoming the Svakīyā etc. classification [2] propounded by Rudraṭa, divided Svakīyā into Mugdhā, Madhyā and Pragalbhā,[3] further sub-dividing each of Madhyā and Pragalbhā into Dhīrā etc.[4] Again these Dhīrā etc. are each sub-divided into Jyeṣṭhā and Kaniṣṭhā.[5] The Parakīyā Nāyikā is mentioned as Paroḍhā and Kanyakā sub-types.[6] The Sāmānyā is mentioned as of only one type. She is characterized by her show

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1 R.M. / p.139

2 अथ नायिका त्रिभेदा स्वान्या साधारणा स्त्रीति ।
*(S.D. / III / 56)*

3 विनयार्जवादियुक्ता गृहकर्मपरा पतिव्रता स्वीया ।
साऽपि कथिता त्रिभेदा मुग्धा मध्या प्रगल्भेति ।।
*(S.D. / III / 57)*

4 ते धीरा चाप्यधीरा च धीराधीरेति षड्विधे ।
*(S.D. / III / 61)*

5 प्रत्येकं ता अपि द्विधा ।
कनिष्ठज्येष्ठरूपत्वान्नायकप्रणयं प्रति ।।
*(S.D. / III / 64)*

6 परकीया द्विधा प्रोक्ता परोढ़ा कन्यका तथा ।
*(S.D. / III / 66)*

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of love and availability in return for money.[1] Each of these sixteen Nāyikās are described as of eight sub-types,[2] and further sub-divided into three each (viz: Uttamā etc.) thus totaling them to 384.

Dr. Rakesh Gupta and Shaligram Shastri have held the opinion that Viśvanātha has put forth five sub-types of Mugdhās (Prathamāvatīrṇa Yauvanā etc), five sub-types of Madhyā (Vicitrasurata etc.) and six subtypes of Pragalbhā (Smarāndhā etc.).

We have gone through the original text of Sāhitya Darpaṇa, and have not found any such mention therein to support the opinions of Dr. Rakesh Gupta and Shaligram Shastri. The fact is that Ācārya Viśvanātha has simply given the attributes of Mugdhās, Madhyās and Pragalbhās. Most of the attributes contained therein have already been specified by previous Ācāryas, and neither they, nor Viśvanātha Kavirāja, meant to classify those (Mugdhā etc.) based on their attributes.[3] Bhānudutta has already put forth these types of sub-divisions in the past, though the later writers did not recognized them. We have already discussed this previously.

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1 धीरा कलाप्रगल्भा स्याद्वेश्या सामान्यनायिका ।
निर्गुणानपि न द्वेष्टि न रज्यति गुणिष्वपि ।
वित्तमात्रं समालोक्य सा रागं दर्शयेद्बहिः ।।
*(S.D. / III / 67-68)*

2 अवस्थाभिर्भवन्त्यष्टावेताः षोडशभेदिताः ।
स्वाधीनभर्तृका तद्वत्खण्डिताऽथाभिसारिका ।।
कलहान्तरिता विप्रलब्धा प्रोषितभर्तृका ।
अन्या वासकसज्जा स्याद्विरहोत्कण्ठिता तथा ।।
*(S.D. / III 72-73)*

3 इति साष्टाविंशतिशतमुत्तममध्याधमस्वरूपेण ।
चतुरधिकाशीतियुतं शतत्रयं नायिका भेदाः ।।
*(S.D. / III / 87)*

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## NĀYIKĀ BHEDA IN UJJAVALA-NĪLAMAṆI

Rūpa Gosvāmī of Vaiṣṇava cult has propounded Nāyikā Bheda with reference to supernatural Śṛṅgāra of "Bhagvadbhakti" (divine worship) rather than relating it to the temporal vulgar passion. Linking Nāyikā Bheda with the various branches of Bhakti, Rūpa Gosvāmī has spoken of five Rasas (sentiments) - Śānta, Vātsalya, Dāsya, Sākhya, and Madhura, treating the Madhura sentiment as King of Bhakti Rasa and its Ālambana - Kṛṣṇa and his beloved Rādhā.[1]

Commencing the Nāyikā Bheda episode he clarifies the reason for including the Parakīyā in his classification saying, "It is true that Paroḍhā's inclusion as the principal sentiment of Nāṭya is forbidden. However, this is not Nāṭya. The rule should apply to worldly Nāyikās, and not to Gopīs who took avatar for the purpose of Rāsalīlā at the instance of Lord Kṛṣṇa."

It is important to note that, although the appointed subject of Ujjavala-Nīlamaṇi is Śṛṅgāra Rasa, it is devoted to the supernatural Śṛṅgāra related to divine worship. Therefore, Parakīyā's mention has not been considered improper and against the established tradition. However, Sāmānyā could not be taken as the Nāyikā of Lord Kṛṣṇa.[2] The money-oriented love of Sāmānyā creates Rasābhāsa, whereas there is no scope for money oriented "give and take" in supernatural love.[3]

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1 अस्मिन्नालम्बनाः प्रोक्ताः कृष्णस्तस्य च वल्लभाः ।
*(U.N.M. / p. 5)*

2 नासौ नाट्ये रसे मुख्ये यत्परोढ़ा निबध्यते ।
तत्तु स्यात्प्राकृतक्षुद्रनायिकाद्यनुसारतः ।।
*(U.N.M. / p. 106 / v. 8)*

3 सामान्या या रसाभासप्रसंगात्तादृगप्यसौ ।
*(U.N.M. / p. 107/ v. 10-11)*

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Rūpa Gosvāmī was the first to classify Parakīyā together with Svakīyā into Mugdhā etc. divisions, and said that though a few writers assigned Mugdhā, Madhyā and Pragalbhā to Svakīyā only, yet he was not willing to accept their argument because he had found the previously mentioned Mugdhādi three Bhedas in Paroḍhās (a subtype of Parakīyā) also.[1]

Based on Mānavatī Nāyikā's behavior towards the attending Nāyaka, he has spoken of Madhyā and Pragalbhā as of three sub-classes each.[2] Madhyā and Pragalbhā are each sub-divided into Jyeṣṭhā and Kaniṣṭhā, but have not been added to the total number of Nāyikās.[3]

Thus Parakīyās Kanyakā part is of only one type i.e. Mugdhā, whereas it is Paroḍhā Parakīyā as well Svakīyā is each sub-divided into Mugdhā, Madhyā and Pragalbhā totaling six. Further, the Madhyā and Pragalbhā, each is sub-divided into Dhīrā, Adhīrā and Dhīrādhīrā. Thus, the total number of sub-

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1 स्वकीयाश्च परोढ़ाश्च या द्विधा परिकीर्तिताः ।
मुग्धा मध्या प्रगल्भेति प्रत्येकं तास्त्रिधा मताः ।।
भेदत्रयमिदं कैश्चित्स्वीयाया एव वर्णितम् ।
तथापि सत्कविग्रन्थे दृष्टत्वात्तदनादृतम् ।।
*(U.N.M / p. 114 / v. 27, p. 117 / v. 34)*

2 मानवृत्तेः प्रगल्भापि त्रिधा धीरादिभेदतः ।
*(U.N.M. / p. 126 / v. 50)*

3 मध्या तथा प्रगल्भा च द्विधा सा परिभिद्यते ।।
ज्येष्ठा चापि कनिष्ठा च नायकप्रणयं प्रति ।
काचित्कांचिदपेक्ष्य स्याज्ज्येष्ठेत्यापेक्षिकी भिदा ।
अतो भेदद्वयमिदं न कृतं गणनान्तरे ।।
*(U.N.M. / p. 130 / v. 59, p. 131 / v. 59, 62, 63)*

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divisions is fifteen.[1] All of these fifteen Nāyikās are further sub-divided into eight each depending upon their state.[2]

And all these hundred twenty Nāyikā are still further divided, based on their love and devotion towards Lord Kṛṣṇa, into three each, viz. Uttamā, Madhyamā and Adhamā, bringing the grand total to 360.[3]

It is, however, strange to find that Rūpa Gosvāmī, while arriving at the total number of the Heroines, has not only eliminated the sub-varieties of the Mugdhā, the Madhyā and the Pragalbhā, as was done by his predecessor Viśvanātha, but has also ignored the traditional sub-division of the Madhyā and the Pragalbhā into Jyeṣṭhā and Kaniṣṭhā.

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1 कन्या मुग्धैव सा किंतु स्वीयान्योढ़े उभे बुधैः ।।
मुग्धामध्यादिभेदेन षड्भेदे परिकीर्तिते ।
मध्याप्रौढ़े द्विषड्भेदे प्रोक्ते धीरादिभेदतः ।।
कन्या स्वीया परोढ़ेति मुग्धा च त्रिविधा मता ।
इति ताः कीर्तिताः पंचदश भेदा इहाखिलाः ।।

*(U.N.M. / p. 132 / v. 63 - 65)*

2 अथावस्थाष्टकं सर्वनायिकानां निगद्यते ।

*(U.N.M. / p. 132 / v. 68)*

3 पूर्वं याः पंचदशधा प्रोक्तास्तासां शतं तथा ।।
विंशतिश्चाभिरत्र स्यादवस्थाभिः किलाष्टभिः ।
पुनश्च त्रिविधैरेभिः प्रभेदैरूत्तमादिभिः ।।
त्रिंशती स्पष्टमुक्तात्र षष्ट्या युक्ता मनीषिभिः ।

*(U.N.M. / p. 141 / v. 95, v. 96, p. 145 / v. 100 - 102)*

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# Chapter 2

# Nāyikā Bheda in Hindī Literature

Of the two different streams of Saṁskṛta literature that discussed Nāyaka-Nāyikā Bhedas meditatively, Ācārya Bharata's "Nāṭya-Śāstra" is a pioneering scripture on the subject. It considers Nāyaka or Nāyikā as the principal character in a Nāṭya (drama), and discusses their special features, qualities, and classifications based on a number of factors. A keen study of this work causes one to conclude that the mention of Nāyikā is mainly done in the context of Śṛṅgāra Rasa.

Textual work of post Bharata period can be placed under the other stream of the Saṁskṛta literature, wherein Nāyaka/Nāyikā have been taken as Ālambana of Śṛṅgāra Rasa. A good number of Nāṭya Śāstra texts, as also Kāvya Śāstra texts, can be considered as belonging to this second stream.

In this second stream, Bhoja was the lone author who divided Nāyaka/Nāyikās according to their character placement in drama. He classified them as Nāyaka, Anu-Nāyaka, Saha-Nāyaka and Prati-Nāyaka, as Nāyikā, Anu-Nāyikā, Saha-Nāyikā, and Prati-Nāyikā. A detailed discussion on Bhoja has already been done earlier in the previous chapter.

## EVOLUTION OF RĀDHĀ-KṚṢṆA KELI VARṆANA

Parallel to the ancient tradition of Nāyikā Bheda, another powerful stream, that of Kṛṣṇa Keli Varṇana came into existence and was evolutionised. Despite the fact that Rādhā and Kṛṣṇa were Ālambana for each other, the couple ruled over the hearts of their devotees and became Ālambana for their devotion. In early sixteenth century A.D., Rūpa Gosvāmī, the principal disciple of Chaitanya Mahāprabhu, introduced an entirely novel idea into the bhakti stream by blending the hitherto prevailing two independent

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ideologies. This novel experiment greatly influenced the entire literature of the medieval period. In his "Bhakti Rasāmṛta Sindhu", he propounded five bhakti Rasas, namely: Śānta, Dāsya, Sākhya, Vātsalya and Madhura. He declared this Madhura or Śṛṅgāra Rasa as bhakti rasarāṭa, the king of bhakti rasa. In his next work titled "Ujjavalanīlamaṇi", he has discussed his previously mentioned novel ideology in detail. As a result, in the literatures that followed, the Kṛṣṇa Keli Varṇana and Nāyikā Bheda Varṇana became synonymous of each other.

In order to peep into this new stream, we shall, commence with Kṛpārāma, the first Hindī Ācārya on Nāyikā Bheda, through Prabhudayāla Mittala of the modem times, touching briefly upon the works of authors of the "In between period". In doing so, we shall embrace in our discussion the Bhakti period, the Rīti period and the Ādhunika period, ignoring the sequentiality of time. Dealing with them collectively, skipping repetition and unimportant details, we shall be able to keep our work neat and tidy. There are, however, some scholars belonging to the above period who have put forward new concepts on Nāyikā Bheda. We shall deal with these, and others who have said something specific about Nāyikā Bheda, separately.

## THE ĀCĀRYAS OF RĪTI PERIOD

We have already said that Kṛpārāma's Hita Taraṅgiṇi is the first available Hindī work on Nāyikā Bheda. Kṛpārāma appears to have been influenced, at least to some extent, by "Ujjavalanīlamaṇi". After Kṛpārāma, most of the poets were Bhakta-Poets. Therefore, even though they did not openly declare that they were describing the Śṛṅgāra-Līlās of their lord by way of Nāyaka-Nāyikā Varṇana, yet there is enough of evidence to conclude that these Bhakta poets described Nāyikā as the heroine of their adored deity. For instance, Sūradāsa deliberately avoided classifying his Nāyikā into

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Sāmānyā, Dhīrādhīrā, Adhīrā, Kulatā etc. for he considered the Nāyikā of his adored lord as Uttamā Nāyikā. The Uttamā Nāyikā is not liable to previously mentioned Bhedas. This was so because of Sūradasa's view of devotion and propriety of conduct of his Ārādhya.

Keśava is considered the Ādi Ācārya of Rīti Period. He appears to have been amply influenced by Rūpa Gosvāmī's works.

जगनायक की नायिका बरनौ केसवदास

*(Rasika Priyā :p. 46)*

Other poets, too, likewise appear to have been influenced by Rūpa Gosvāmī.

बरनि नायिका नायकयनि रच्यो ग्रन्थ मतिराम ।
लीला राधारमन की सुन्दर जस अभिराम ।।

*(Rasarāja · v.3)*

आगे के सुकवि रीझिहैं तो कविताई है, ।
न तो राधिका–कन्हाई सुमिरन को बहानौ है ।।

*(Dāsa)*

It is clear from the above references that even in Śṛṅgāra literature of Rīti period, portrayal of Nāyaka/Nāyikā were not assigned to Laukika Śṛṅgāra altogether. The reason probably was that the Bhakti school directly or indirectly influenced the literature of its times as also of the time that followed. Obviously, therefore, one could see a clear influence of Bhakti element in the Rīti period classics. Depiction of Śṛṅgāra has been peculiar to Rīti period poets and writers. However, some of them betrayed all barriers of civilized norms in their endeavor to satisfy the intense sexual passion of their patrons. They wrote sexy literature. Unconsciously following the tradition, they used the names Rādhā and Kṛṣṇa, yet failed to maintain the dignity and decorum obligatory to such use. Not only that, some poets even went to the extent of pirating the works of Bhakti poets, making slight

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changes here and there, and inserting their patrons name in place of the original authors. It was in vain to expect Bhakti sentiments in the face of such corrupt practices.

Let us not elaborate on this topic, lest it divert our attention from the main topic. It is noteworthy to remember that Nāyikā Bheda was first attempted to, in Saṁskṛta literature, by Rudraṭa. He classified them into Svakīyā, Parakīyā and Sāmānyā. Most of the Nāyikā Bheda writers, with the exception of Saṁskṛta scholars like Bhoja and Rūpa Gosvāmī and Hindī poet Sūradāsa, adopted the above-mentioned classification in their work. Bhoja established purely new concepts of Nāyikā Bheda in his "Sarasvati Kaṇṭhābharaṇa". In addition, he was quite convincing in doing so. Rūpa Gosvāmī and Sūradāsa did not subscribe to the "Sāmānyā" Bheda. They preferred to be satisfied with the Svakīyā and Parakīyā Bhedas only. Rūpa Gosvāmī defined Svakīyā and Parakīyā Bhedas in the light of the love and esteems the Nāyikā experienced for Kṛṣṇa. The Sāmānyā could not be taken by him for the fear of Rasābhāsa, because the love of a Sāmānyā is money oriented and is not a genuine love. It would be betraying morality and decorum to take Sāmānyā as their heroine, for the validity of Sāmānyā was not recognized by Bhakti poets.

## Svakīyā, Parakīyā and Sāmānyā

Generally, most Hindī authors have defined Svakīyā as the one who is sincere to her husband "मनसा वाचा कर्मणा !!" - (by heart, by speech and by deeds). Kumāramaṇi has drawn a line between a Pativratā Svakīyā and an ordinary Svakīyā by saying that a Pativratā never gets annoyed with her

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husband; as such, Khaṇditā etc. divisions should be applicable to ordinary Svakīyās only.[1]

Poet Deva has named the attributes of Nāyikās as Aṅga thus: Rūpa (beauty), Yauvana (youthfulness), Śīla (good nature), Guṇa (excellence), Prema (love), Kula (noble descent), Vaibhava (riches) and Bhūṣaṇa (ornaments).[2]

Deva has also made clear that these Aṅgas are applicable to Svakīyā Nāyikās only and not to Parakīyā or Sāmānyā Nāyikās. Therefore, the Svakīyā alone can be most appropriate and eligible one.

मुख्य नायिका स्वकीया जामैं आठौं अंग
तथा
पात्र मुख्य सिंगार की सुद्ध सुकीया नारि

*(Bhavānī Vilāsa / p. 15)*

Of the previously mentioned eight "Aṅgas", the Parakīyā lacks "kula", whereas the Sāmānyā lacks four Aṅgas, namely - śīla, prema, kula and vaibhava. Parakīyā does not bother about modesty of kula and does rendezvous with the para-puruṣa (other man than her husband). The Sāmānyā being devoid of śīla, prema, kula and vaibhava, is the one whose love is money oriented.

Some of the authors prior to Deva, recognized Svakīyā as "meaningful words" and did not comment much about her, whereas some have spoken of it as religiously and lawfully married "own" wife. Some of the authors have also spoken in short, the attributes of Svakīyā Nāyikā. However, the methodical manner in which Deva described Svakīyā as Aṣṭāṅgavati Nāyikā. In addition, declared her as the most appropriate for Śṛṅgāra Rasa

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1 Rasika Rasāla / Kumāramaṇi / p. 13
2 Sukha Sāgara Taraṅga / Deva / p. 106 - 120

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suggests that he considered his Svakīyā and Bharata's uttamā-strī as identical. Though Svakīyā's sentiment has been regarded as ideal, yet the stream of Parakīyā sentiment has been parallely and forcefully flowing in the literature. The Parakīyā was wedded to Kṛṣṇa literature. Pro-morality poets like Gosāin Tulasidāsa declared the sentiment of surrender of gopīs and the Parakīyā love as a kalyāṇakāri mārga (blessed line) –

बलि गुरू तज्यो कन्त ब्रज बनितनि, भय मुद मंगलकारी ।

*(Tulsi Granthāvali / ii / p. 551)*

Jaideva and Vidyāpati carried forward this legacy, and it too inspired Kṛṣṇa Bhakti literature under the patronage of Chaitanya Mahāprabhu. Rūpa Gosvāmī was the chief disciple of Chaitanya Mahāprabhu. He propounded a sixth Bhakti Rasa to already existing five naming "Ujjavala Rasa". His "Ujjavalanīlamaṇi" played a key role in inspiring the later writers with Bhakti Rasa.

However, Parakīyā sentiment failed to get a footing in Vallabha and Nimbārka Sampradāyas. These Sampradāyas distinguished Rādhā as a Svakīyā Nāyikā. Sūradāsa has mentioned the marriage of Rādhā-Kṛṣṇa during 'Rasa'. [1]

In fact, signs of revolt against the Parakīyā sentiment had already become evident during the Chaitanya Mahāprabhu period itself. In Brahma Vaivarta Purāṇa, accomplishment of Rādhā-Kṛṣṇa marriage is described. Jīva Gosvāmī, the commentator of Ujjavalanīlamaṇi in a bid to brand the gopīs as Svakīyā, has gone to the extent of saying that Rādhā-Kṛṣṇa were already married much before Kṛṣṇa was born. Rūpa Gosvāmī has shown, in his

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1 Sūra Sāgara / i / p. 632

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Lalitā Mādhava the wedding of Rādhā-Kṛṣṇa. These reactions probably were the result of viewing the Parakīyā with a Laukika (worldly) perspective.

In the tradition of Hindī literature too, the Parakīyā Nāyikā has generally bee3n defined as a woman who loves a person other than her husband. However, Keśava, a strong viewer of Svakīyā as a faithful wife and propagator of virtuous social ethics, could not allow himself to relish depiction of a Nāyikā as the one who loved the "other" person.

धर्म कर्म सब निष्फल देवा, होहि एक फल कै पति सेवा ।

In addition, therefore, he has recognized Parakīyā in a spiritual context and has defined her as the Nāyikā of a famous "Para-Puruṣa", the Kṛṣṇa (other than her own husband).

सबतैं पर परसिद्ध जो ताकी प्रिया जो होइ ।
परकीया तासौं कहें परम पुराने लोइ ।।

*(Rasika Priyā / iii / 37)*

For Keśava, Parakīyā Nāyikā means none other than the beloved of Kṛṣṇa. Nevertheless, no author, after Keśava, granted the previously mentioned recognition to Parakīyā. On the contrary, any relationship with a Parakīyā was declared as a social crime.

सुख थोरो अरू दुख अति परकीया की प्रीति ।।

*(Bhavānī Vilāsa Deva. 8)*

Later on Prabhudayāla Mittala also supported the views of Deva in his Nāyikā Nirūpaṇa.[1]

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1 Nāyikā Nirūpaṇa / Mittala / 188-195

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Sāmānyā is the one whose love is money oriented.[1] Whereas a majority of authors have either avoided or discussed sparingly about Sāmānyā, Sūradāsa has excluded it altogether from his classification of Nāyikās. Keśava only mentioned it once, and did not say anything about it later. The indifference of Keśava regarding Sāmānyā is understandable in the context of Sūradāsa. According to Kumāramaṇi a Sāmānyā cannot be the Ālambana of Śṛṅgāra Rasa, because her love being money oriented it leads to Śriṅgārābhasa (Anti Śṛṅgāra experience)[2]. According to Bhikhāri Dāsa, Sāmānyā is a Nāyikā who is neither a Svakīyā nor a Parakīyā.

जामें स्वकिया परकिया रीति न जानी जाय ।।

*(Śṛṅgāra Nirṇaya / Bhikhāri Dāsa / 8)*

Shifting away from the traditional practice, Kṛpārāma has assigned "Mugdhā", "Madhyā", and "Prauḍhā" types to a Sāmānyā Nāyikā. Not only has that he also elaborated on the physical peculiarities of Sāmānyā. His "Mugdhā Sāmānyā" is of four types: Ajnyāta Yauvanā, Jnyāta Yauvanā, Navoḍhā and Viśrabdha Navoḍhā.

His Madhyā and Prauḍhā are of three types each: Dhīrā, Adhīrā and Dhīrādhīrā. Besides Kṛpārāma is the only Hindī writer who has explained the various types of Sāmānyās by illustrations.[3] Of course, Nanda-Dāsa has sub-divided Svakīyā and Sāmānyā both into three Bhedas[4], each, viz: Mugdhā, Madhyā and Sāmānyā.

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1 Rasa Kusumākara / Pratāpa Nārāyaṇa Singh / 116.
Rasika Vinoda / Chandraśekhara Vājpeyī / 22. Bhāṣā Bhūṣaṇa / Jasvanta Singh / 4

2 Rasika Rasāla / Kumāramaṇi Śāstrī / 90

3 Hita Taraṅgiṇi / Kṛpārāma / 28-31

4 Rasa Mañjarī / Nanda Dāsa / 40

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Kumāramaṇi has described Sāmānyā as of three types, namely:

- Svatantrā
- Jananī Adhīnā
- Niyamitā

According to him, Svatantrā is that Sāmānyā Nāyikā who voluntarily makes contact with a man. The Janani Adhīnā, as is clear from the title, makes contact with a man under instructions from her mother, whereas a Niyamitā is that Ṣāmānyā who stays continuously with a man under a contract for an agreed period.[1]

Rasalīna goes one-step forward by adding "Prema Duhkhitā" as a fourth Bheda of Sāmānyā. According to him, "Prema Duhkhitā" is that Sāmānyā who after being in the company of a man for some time starts to feel genuinely attracted towards him, and therefore, when the time of parting approaches she becomes sad.[2]

To my mind, Rasalīna's Prema Duhkhita is the advanced state of Kumāramaṇi's Niyamitā. Bhānu has spoken of only two types of Sāmānyā - the Svatantrā and the Jananī Adhīnā. Kumāramaṇi too, influences this classification. Therefore, we see that in Hindī tradition, Kumāramaṇi, Rasalīna and Bhānu are the only authors other than Kṛpārāma who discussed Sāmānyā in sufficient detail. All others either touched upon Sāmānyā casually, or kept a mum about it. Besides, whereas Kṛpārāma applied the types peculiar to traditional Svakīyās and Parakīyās to his Sāmānyā, Kumāramaṇi on the contrary, presented a very genuine approach in classification of Nāyikās. The authors of the later period did not recognize the classifications put forward by Kṛpārāma, whereas a number of

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1 Rasika Rasāla / Kumāramaṇi / 90 - 91

2 Rasa Prabodha / Rasalīna / 37, 39

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writers did welcome Kumāramaṇi's classification. It is worth mentioning here that none of the Hindī writers of the later period has repeated the Bhedas propounded by Simha Bhūpāla and Viśvanātha of Saṁskṛta tradition.

As we have already said the Svakīyā etc, division of Nāyikā in Saṁskṛta literature by Rudraṭa was primarily accepted by Saṁskṛta and Hindī Scholars. It was Rudraṭa's age-based three subdivisions of Nāyikā - the Mugdhā, the Madhyā and the Prauḍhā - that became equally popular among Saṁskṛta as well as Hindī scholars in subsequent years. In Saṁskṛta tradition, Bhoja and Rūpa Gosvāmī applied the previously mentioned sub-divisions to Parakīyā too, along with Svakīyā. Carrying forward this practice, Kṛpārāma applied the Mugdhā etcetera sub-divisions to his Svakīyā and Sāmānyā.[1]

Nanda Dāsa, Bhikhārī Dāsa and Brahmmadutta applied Mugdhā etc. Bhedas to Svakīyās, Parakīyās and Sāmānyās.[2] Kumāramaṇi asserted that, of the three sub-types of Svakīyā, the Madhyā and Pragalbhā type attributes are likely in Parakīyās. Gaṅgā Prasāda Agnihotrī did not recognize these three as the sub-types of Svakīyā and rather preferred to declare-them as very independent types.[3]

However, for a few previously mentioned wṛiters, all others including renowned scholars like Keśava. Rahīma, Cintāmaṇi, Matirāma, Deva, Padmākara, Hariaudha and Prabhu Dayāla Mittala, followed the earlier practice of allotting Mugdhā, Madhyā and Pragalbhā Bhedas to Svakīyās only.

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1 Hita Taraṅgiṇi / Kṛpārāma / 10-17. 28-31

2 Rasa Mañjarī / 40. Śṛṅgāra Nirṇaya / 41 -47. Dīpa Prakāśa / 7-8

3 Rasa Vātikā / Gaṅgā Prasāda Agnihotrī / 58

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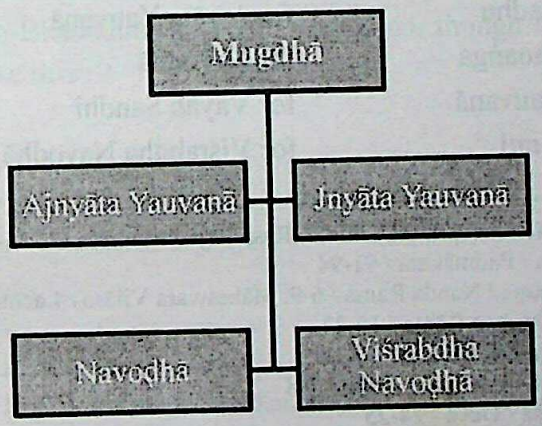
Thus, we find that in spite of the fact that pioneers of Hindī Nāyikā Bheda namely Kṛpārāma, Nanda Dāsa and Kumāramaṇi, though categorically applied the Mugdhā etc. divisions to Parakīyā as well as Sāmānyā without discrimination, other scholars did not accept the idea, and rather preferred to stick to the earlier Mugdhā etc. divisions only. This later trend continues to prevail in the same form even today.

## SUB-DIVISION OF MUGDHĀ

Mugdhā was not sub-classed in the ancient Nāyikā Bheda tradition of Saṁskṛta literature. But Brahma Dutta became the first scholar who took the initiative of breaking this practice and sub-classing Mugdhā into Ajnyāta Yauvanā and Jnyāta Yauvanā from one view point, and Navoḍhā and Viśrabdha Navoḍhā from the other. This classification as propounded by Brahma Dutta was whole-heartedly accepted and recognized by a great number of scholars subsequently. However, Hindī scholars adopted it not in matter and spirit, but fancifully modified it here and there. One group of writers belonged to those who, like Bhānudutta, described Mugdhā as of two independent classifications:-

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Hindī writers were divided in adopting Bhānu Dutta's system of sub-classification. Nanda Dāsa, Matirāma, Bhikhārī Dāsa, Padmākara and Gulābrai belonged to one group,[1] whereas Kṛpārāma, Toṣa, Brahma Dutta, Nanda Rāma, Lachhirāma and Daulata Rāma belonged to the other.[2]

Daulata Rāma, in addition to the previously mentioned four Bhedas added Ākrāṅta Yauvanā as an additional type of Mugdhā. Thus, he divided Mugdhā into five sub-classes. Kanhaiyālāla Poddāra also belonged to the second group. Kṛpārāma also sub-divided Navoḍhā into three types[3] :

- Lalitā
- Vayah Sandhi
- Udita Yauvanā

Toṣa and Brahmmadutta, however, took Ajnyāta Yauvanā, Jnyāta Yauvanā and Navoḍhā, and left Viśrabdha Navoḍhā to itself.[4]

Deva established substitution to the above classification of Mugdhā Nāyikā[5], thus :

- Navamugdhā — for Ajnyāta-Yauvanā
- Navavadhu — for Jnyāta Yauvanā
- Nava-anaṅga — for Navoḍhā
- Navayauvanā — for Vayah Sandhi
- Salajjarati — for Viśrabdha Navoḍhā

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1 Rasa Mañjarī / Nanda-Dāsa / 40-42. Rasa Raja / Matirāma / 275-278. Jagadavinoda / Padmākara / 91-94

2 Śṛṅgāra Darpaṇa / Nanda Rama / 6-9. Māheśwara Vilāsa / Lachhirāma / 17-21. Rasamour / Daulata Rāma / 19-22

3 Hita Taraṅgiṇi / Kṛpārāma / 10-14

4 Sudhānidhi / 8-10. Dīpa Prakāśa / 7-8

5 Bhavānī Vilāsa / Deva / 24-25

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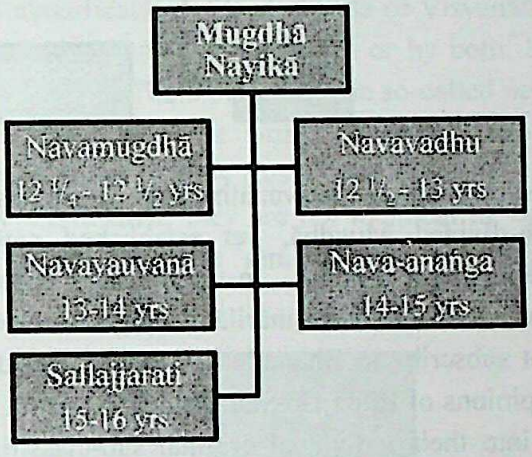
Though Deva subscribed to Keśava's sub-classification of Svakīyā Nāyikā, he has been placed in the second category of writers for the simple reason that he used substitutions such as Navamugdhā etc. for Ajnyāta-Yauvanā etc. Not only that, Deva has fixed age limits for the various sub-classes of Mugdhā Nāyikās :




In the third group are included all those writers (Benīpravīṇa, Pratāpa, Pratāpa Nārāyaṇa Singh, Bhānu, Hariaudha and Prabhudayāla Mittala)[1], who subscribed to Bhānudutta's sub-classification, though not as - Bhedas of Mugdhā, but like this :

1 Nava Rasa / Page 5-7. Vyaṅgyārtha Kaumudī / 9-11. Rasa Kusumākara / 93-96. Kāvya Prabhākara / 155-161. Rasa Kalaśa / 115-116. Nāyikā Nirūpaṇa / 23-28.

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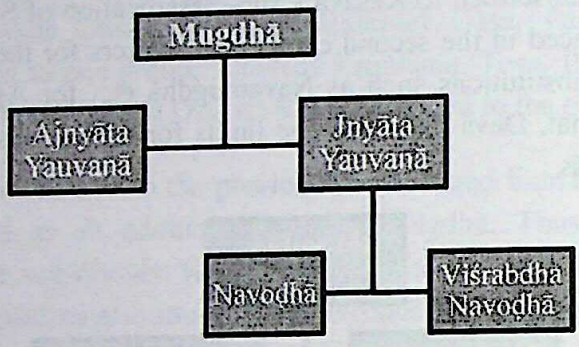


Among the Saṁskṛta scholars Viśvanātha and Rūpa Gosvāmī are those, who, though sub-divided Mugdhā, yet established new classifications disregarding Bhānudutta's Bhedas. In Hindī too, Keśava, Cintāmaṇi, Kumāramaṇi, Deva, Rasalīna and Bihārilāla Bhaṭṭa were prominent among those who did not subscribe to Bhānudutta's theory. Besides, they did not fully accept the opinions of Rūpa Gosvāmī and Viśvanātha too. They rather divided Mugdhā into their individual original sub-classifications. Despite establishment of new concepts, none of the writers of subsequent period repeated the Nāyikā Bheda theory of the above named authors. Dr. Rakesh Gupta says that in describing the four Bhedas of Mugdhā, Keśava has propounded a genuine subdivision. But according to Baccan Singh, Keśava has borrowed this material from Rudrabhaṭṭa's Śṛṅgāra Tilaka:-

मुग्धा नववधूस्तत्र नवयौवनभूषिता ।
नवान रहस्यापि लज्जाप्रायरतिर्यथा ।।

*(Rīti Kalīna Kaviyon ki Prema Vyañjanā / 67)*

According to Dr. Nagendra, Keśava has put forth the aforesaid classification in imitation of Viśvanātha. However, Baccan contradicts Nagendra. Dr. Rakesh Gupta, too, opines that Keśava has not imitated Viśvanātha. Well,

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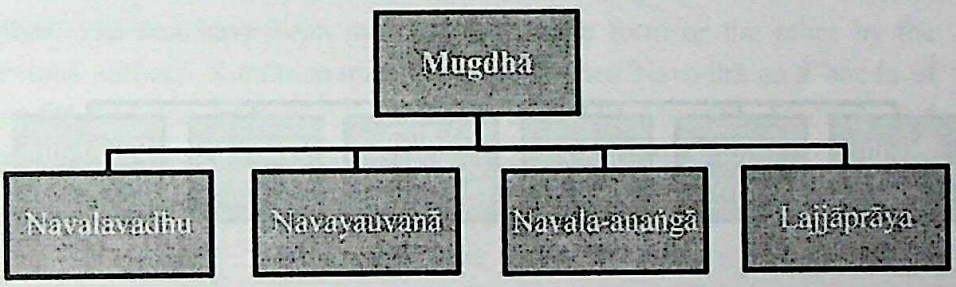
whether Keśava imitated Rudrabhaṭṭa or whether he copied Viśvanātha, may be a matter of debate. But what is evident is that Keśava did not present an entirely original concept of classification. We have already said that even in the long tradition of Saṁskṛta literature one encountered piracy of other's work. Therefore, it is not surprising that Keśava was possibly influenced by the system of classification of Rudrabhaṭṭa or Viśvanātha. He could well be impressed by Rudrabhaṭṭa or Viśvanātha or by both. It may be mentioned here that a number of writers presented the so-called new theories by simply making slight changes in the works of earlier scholars. Of course, the Mugdhā types as enunciated by Keśava are identical in meaning to the types mentioned by Viśvanātha, they are not identical in word structure though. Rudrabhaṭṭa speaks of these same Bhedas for Mugdhā. According to Keśava:




About Navala-anaṅga, the poet says-

खेलै बोलै बालविध, हंसे त्रसै सविलास ।

*(Rasika Priyā : Keśava : 28)*

But Dr. Rakesh Gupta does not seem to agree with Keśava with respect to the above definition of Navala-anaṅga, and comments that the Nāyikā in the above quoted example is shown as talking to the Nāyaka with a

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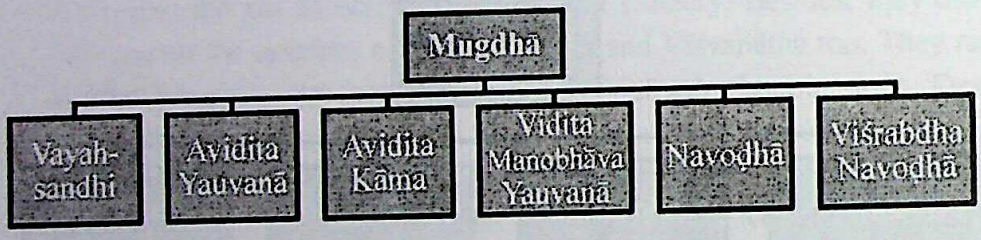
presumptuous (having so high an opinion of herself) posture, whereas the chief character of a Mugdhā Nāyikā is excessive modesty.

To my mind the poet in the previously mentioned quotation has neither said any such thing, nor is it fair to presume such motive there from. "खेलै बोलै बालविध" does not necessarily mean boldness, presumptuousness, or maturity on the part of Nāyikā, and should rather be taken as childish playfulness. "हंसे त्रसै सविलास" is a pointer to that transitory state of Mugdhā, wherefrom she is gradually advancing towards an eventual Madhyā state. The gradually advancing age transforms her with लावण्य and विलास which is peculiar to any woman. Therefore, Navala-anaṅga Nāyikā is the one who though is still childish in behaviour, has started to feel the erotic sentiments.

According to Cintāmaṇi[1] :




The above classification is not original in totality. Vayah-sandhi, Navoḍhā, Viśrabdha Navoḍhā, and Avidita Yauvanā were already mentioned by preceding authors. Of course, Avidita Kāma - an Nāyikā who is yet unaware of what sexual pleasure is, and Vidita Manobhāva Yauvanā - the one who is conscious of her youth and of what is cooking within herself, are the two bhedas that may well be accepted as Cintāmaṇi's genuine concept.

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1 Nāyikā Nirūpaṇa / Cintāmaṇi / 177

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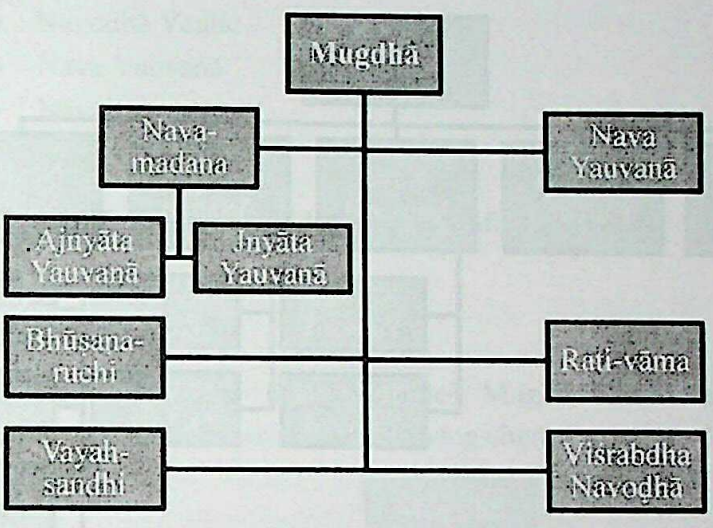


Of the above Bhedas, Bhūṣaṇa-ruchi alone is the original contribution of the author. The rest have been mentioned in some form or the other by the previous authors. Kumāramaṇi has not mentioned Navoḍhā as a bheda of Mugdhā and has instead assigned it to Svakīyā's Mugdhā, Madhyā, and Pragalbhā bhedas. Thus, according to him Svakīyā is of four types :

नवीन ब्याही पितृ गृह स्थित होई
सो उढ़ा स्वीया चौथे भेद गन्यो है
यही को भेद पतिघर गये नव संगम ते नवोढ़ा है ।

*(Rasika Rasāla - 74 - 75)*

Rasalīna has included the previously mentioned Mugdhās in his classification, and has proved his ingenuity by sub-dividing most of the bhedas. He gives the classification of Mugdhā as follows :

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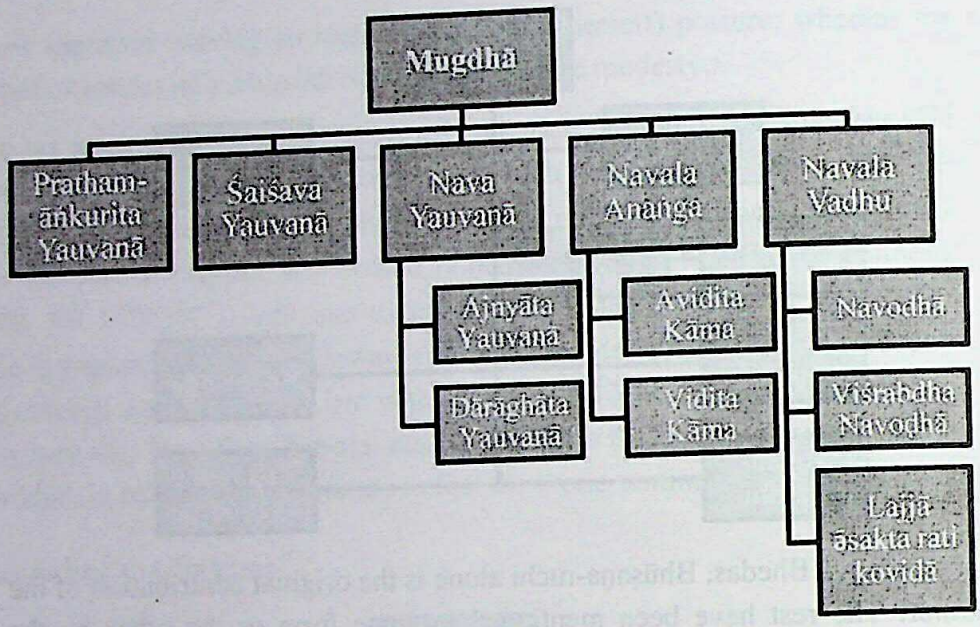


We have already seen the above-mentioned bhedas earlier by various designations. For example: Prathamāṅkurita Yauvanā is a substitute for Prathamāvatīrṇa Yauvanā, the Śaiśava Yauvanā is another name for Vayah Sandhi. We already know that a sub-bheda of Nava Yauvanā is Ajnyāta Yauvanā, which has been substituted here by Dārāghāta Yauvanā. The Avidita Kama, the Vidita Kama, the Navoḍhā and the Viśrabdha Navoḍhā are not new to us. They have been discussed previously. The Lajjā – āsakta rati kovida is identical to Rūpa Gosvāmī's Savrīḍarata Prayatnā.

*(Rasa Prabodha / Rasalīna / 8-11)*

We can place Bihārilāla Bhaṭṭa last in this category of writers. Embracing the classifications of Bhānudutta and Keśava, this author has first mentioned Mugdhā as of four sub-types :

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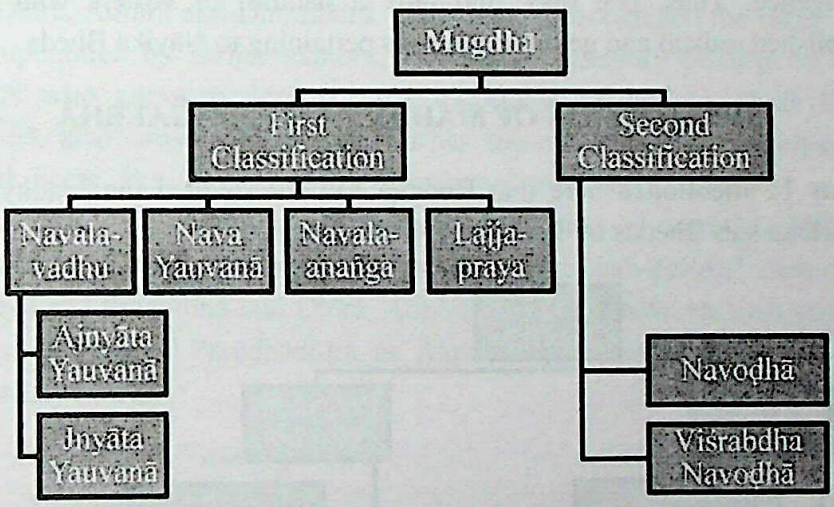
- Navoḍhā Vadhu
- Nava Yauvanā
- Navala Anaṅga
- Lajjāprāya

Then he further sub-divides Navala Vadhu into two:

- The Ajnyāta-Yauvanā
- Jnyāta-Yauvanā

Again, by another angle he sub-divides Mugdhā into Navoḍhā and Viśrabdha Navoḍhā as shown in the following chart :




*(Sāhitya Sāgara / Bihārilāla / Page 177-179)*

All the above-mentioned bhedas have been elaborated with illustrations. Not agreeing with the traditional classification of Mugdhā, what Keśava , Cintāmaṇi etc. claimed as their radical division, was in fact not so. These bhedas, in some form or other, already existed there. Keśava, Cintāmaṇi etc.

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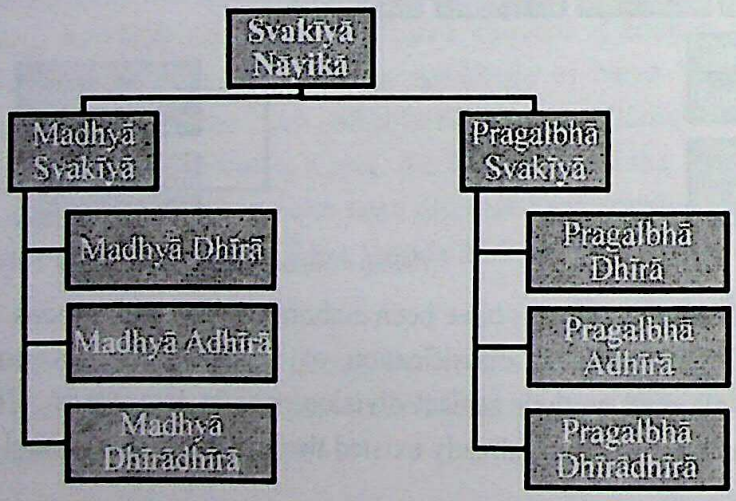
have merely substituted them by new names. This practice of substitution is not new. In Saṁskṛta tradition too, this has been done on innumerous occasions. It may be mentioned that, what an original writer had said about something was, on a later date, branded as his own creation by some other writer with a little alteration. For example: Dhanañjaya's Mugdhā:-

मुग्धा नववयकामा रतौवामा मृदुक्रुधि समधिकलज्जावती ।

Dhanañjaya brands these characteristics of Mugdhā as her five types - Navakāma, Navavaya, Vāmarati, Mṛdukopa and Samādhikalajjāvatī. There appeared no genuine reason for such indiscriminate divisions of Nāyikās, yet many a Saṁskṛta as well as Hindī scholars took delight in such habitual indulgence. Thus, one may find only a handful of writers who really established radical and genuine concepts pertaining to Nāyikā Bheda.

## SUB-DIVISION OF MADHYĀ AND PRAGALBHĀ

It may be mentioned here that Rudraṭa had sub-divided the Madhyā and Pragalbhā sub-Bhedas of Svakīyā Nāyikā into three each, thus :

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Scholars of the subsequent period adopted this classification in whole, so much, so that even thinkers like Bhoja and Rūpa Gosvāmī also recognized this bheda system with slight variation. Bhānu Dutta though presented sub-divisions of Mugdhā, but kept Madhyā and Pragalbhā bhedas unchanged. A majority of scholars of Hindī tradition followed Bhānudutta's footsteps. We shall now group them for the sake of convenience, and analyze them as we proceed.

Under the first category, we may place Nanda Dāsa, Sundara, Matirāma, Pratāpa Sāhī and Daulata Rāma etcetera. These poets may be considered chronologically as representing Bhakti period, Rīti period and Ādhunika period. These writers have sub-classed Madhyā and Prauḍhā traditionally into Dhīrā, Adhīrā and Dhīrādhīrā, and have not recognized the other types as propounded by earlier authors. The second category belongs to those writers who although accepted the traditional bhedas of Madhyā and Prauḍhā, also subscribed to their further sub-classification. Principal Rīti period poets like Keśava, Toṣa, Cintāmaṇi and Deva, to name a few, belonged to this category. Of these Keśava, first divided Madhyā and Pragalbhā into four divisions each, and then again sub-divided each of the Madhyā and Pragalbhā into Dhīrā, Adhīrā and Dhīrādhīrā. He also spoke of one more type of Prauḍhādhīrā as Ākṛti Gupta. The Madhyā was sub-divided by him as[1] :

- Ārūḍha Yauvanā
- Pragalbhā Vacanā
- Prādurbhūta Manobhavā
- Surati Vicitra

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1 Rasika Priyā / Keśava / 31 -35

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In fact, three of the above mentioned types have already been mentioned by Viśvanātha using different names for them. A comparative chart is given hereunder for ease of ready reference:-

| **Viśvanātha** | **Keśava** |
|---|---|
| Prarūḍha Yauvanā | Ārūḍha Yauvanā |
| Prarūḍhasmar | Prādurbhūtamanobhavā |
| Vicitrasuratā | Surativicitra |
| Madhyamavrīḍitā | - |
| Īśatapragalbhavacanā | Pragalbhavacanā |

Keśava has omitted Viśvanātha's Madhyamavrīḍitā, and has substituted Īśatapragalbhavacanā by Pragalbhavacanā. It is worth mentioning that our pioneering authors forbid the portrayal of maturity of a Madhyā Nāyikā. It may be recalled that renowned authorities on the subject have forbidden attributability of arrogance, immodesty, indecency and such other witty and matured approbations to Madhyā Nāyikā. The third type of Svakīyā has been mentioned as Pragalbhā due to her full maturity. Thus in describing the Pragalbhavacanā bheda of Madhyā, Keśava has drifted from the basic character of Madhyā nāyikā.

He has branded Pragalbhā nāyikā as Samastaratakovidā, Vicitravibhrama, Ākrāmati and Labdhapati. Of these the Samastaratakovidā and Ākrāmati (the Ākrānt nāyikā) bhedas have been borrowed from Viśvanātha. Vicitravibhrama purports to a Nāyikā who possesses very remarkable beauty and charm or the one who is blessed with manifold techniques of sensual enjoyment and carnal gratification. Viśvanātha's Bhavonnatā too is that Nāyikā who is capable of arousing sensual sentiments. Thus, Keśava's Vicitravibhrama appears to be a substitute of Bhavonnatā. The fourth bheda - Labdhapati as enunciated by Keśava is his genuine creation. Labdhapati is that Nāyikā who pays respect to people related to her Nāyaka.

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कानि करै पति कुल सबैं, प्रभुता प्रभुहि समान ।

Toṣa has described Madhyā and Pragalbhā as of two types each, namely - Viśrabdha Navoḍhā and Pragalbhā Vacana. It may be recalled that Toṣa has spoken of Mugdhā as of three types, viz: - Ajnyāta Yauvanā, Jnyāta Yauvanā and Navoḍhā, and has not agreed with the traditional Viśrabdha Navoḍhā bheda. He rather attributes this bheda to Madhyā nāyikā and like Keśava narrates another bheda of Madhyā nāyikā as Pragalbhavacanā. Thus he, too, appears to be trespassing the basic characteristics of "Madhyamā" just as Keśava did. As for Prauḍhā, he imitates Kṛpārāma in sub-classifying it into - Ratiprītā and Ānandasammohitā. He also narrates three bhedas of each of Madhyā and Pragalbhā as - Dhīrā, Adhīrā and Dhīrādhīrā. Thus placing Viśrabdha Navoḍhā under Madhyā instead of Mugdhā, Toṣa has not affected any radical change in classification of Madhyā Prauḍhā[1].

Cintāmaṇi, Deva and Nandarāma have, in imitation of Keśava, spoken of Madhyā as of four types. There appears no radicalism in their approach except for their altered names. Of course, Deva has sub-classified Madhyā in similar fashion to previously mentioned ego-based Mugdhā bhedas. The above-mentioned writers have sub-classified Pragalbhā also into four categories. Their classification of Prauḍhā too, appears to have been influenced largely by Keśava. Deva has included Keśava's four Pragalbhās in his division by just changing their names and prescribing new age based arrangement for them. Of the four bhedas of Prauḍhā as propounded by him, the Madanamatta and Prauḍhayauvanā are Madāndhā and Prarūḍhayauvanā of Sāhitya Darpaṇa in disguise. In addition, the Ratiprītimati and Suratimodaparavaśā are similar to Kṛpārāma's Ratipriyā and Ānanda

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1 Sudhānidhi / Toṣa /11-14

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Sammohitā. In addition, these writers have also described Dhīrā, Adhīrā and Dhīrādhīrā sub-bhedas of each of Madhyā and Pragalbhā.

In the third category, one may place those who recognized the traditional Dhīrā etc. bhedas of Madhyā and Pragalbhā and also mentioned further sub-divisions of Pragalbhā. In dividing Madhyā, they did not go beyond Dhīrā etc. bhedas. In this category, the first name that comes to mind is that of Padmākara. He spoke of Madhyā's Dhīrā, Adhīrā and Dhīrādhīrā bhedas, and sub-classified Prauḍhā into - Ratiprīta and Ānandasammohitā. His Prauḍhā division is a clear imitation of Kṛpārāma. Authors like Benīpravīṇa, Candraśekhar Vājpeyī, Skandhagirī, Lachhirāma, Bhānu, Hariaudha, Gulāb Rāi and Kanhaiyālāla Poddāra adopted Padmākara's line.

Scholars of the fourth category rejected the traditionally established Dhīrā etc. types of Madhyā and Pragalbhā, and rather assigned them to Khaṇditā Nāyikā offering different bhedas for Madhyā and Pragalbhā. In this category, Kṛpārāma, the first author of Nāyikā bheda tradition in Hindī, and next only to him Kumāramaṇi Śāstri, can be placed. Kṛpārāma spoke of only one bheda of Madhyā. His Atiśrabdha Navoḍhā may be regarded as an entirely original and radically convincing bheda of Madhyā. It is a further projection of Viśrabdha Navoḍhā's state. Besides Kṛpārāma has narrated two bhedas of Pragalbhā nāyikā - the Ratipriyā and the Ānandasammohitā. Of these two, Viśvanātha has described the Ratipriyā as 'Rasotsuka' previously. Ānandasammohitā has been mentioned by Viśvanātha as Smarāṇḍhā, and by Rūpa Gosvāmī as Madāndhā. Both these types were accepted by many a writers in the subsequent period. In addition to attributing the Dhīrā, Adhīrā and Dhīrādhīrā bhedas of Mānavatī the Dhīrā etc. types were also applied to Madhyā and Pragalbhā of Parakīyā and Sāmānyā nāyikās. It may be recalled that a majority of next generation writers adopted Bhānudutta's Anyasambhogaduhkhitā, Vakroktigarvitā, and

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Mānavatī. The previously mentioned Mānavatī was sub-classified by Kṛpārāma into Dhīrā etc. bhedas. He applied the Mugdhā etc. bhedas of Svakīyā to Sāmānyā also and further sub-divided each of the Madhyā and Pragalbhā bhedas of Sāmānyā into Dhīrā, Adhīrā and Dhīrādhīrā. Writers such as Sūradāsa, Jasvanta Singh, Bhikhārī Dāsa and Bihārilāla Bhaṭṭa presented Madhyā Prauḍhā and Dhīrā etc. types in an entirely different fashion. For instance, Sūradāsa recognized only the Dhīrā sub-classification of Madhyā and Prauḍhā, rejecting the remaining two.

Jasvanta Singh did not recognize sub-classification of Madhyā and Prauḍhā. Instead, he considered Dhīrā, Adhīrā and Dhīrādhīrā as independent of their own, and applied these Dhīrā etc. attributes to all the Nāyikās. Bhikhārī Dāsa did not subscribe to the idea of Mugdhā etc. bhedas as belonging to Svakīyā and rather considered them as independent of their own. He spoke of sub-types of Mugdhā, but did not mention anything about Madhyā and Pragalbhā. He applied Dhīrā etc. bhedas to Khaṇditā, and appeared influenced by Kṛpārāma's thinking because Mānavatī too is a Nāyikā whose pride is hurt. This Mānavatī has been sub-divided by Kṛpārāma into Dhīrā etc. types. Brahmmadutta keeping a mum about Madhyā and Pragalbhā, describes Khaṇditā as of Dhīrā, Adhīrā and Dhīrādhīrā bhedas.

In Saṁskṛta literature Rudraṭa, and subsequent writers, applied Jyeṣṭhā and Kaniṣṭhā sub-types to Madhyā as well as Pragalbhā only, whereas a majority of Hindī writers applied Jyeṣṭhā and Kaniṣṭhā to all the three bhedas of Svakīyā. Of course, Matirāma, Deva, Rasalīna and Kanhaiyālāla Poddāra were the writers who followed the Saṁskṛta tradition.[1]

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1 Rasa Raja / 284, Bhāva Vilāsa / 16-117, Rasa Prabodha / 23-24, Kāvya Kalpadruma / 181

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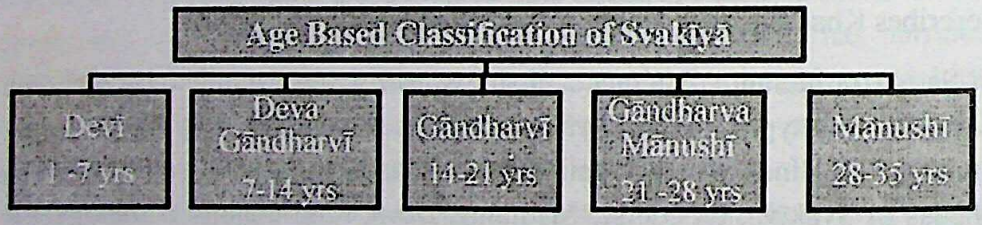
Kṛpārāma allotted Jyeṣṭhā and Kaniṣṭhā bhedas to all the three Nāyikās - the Mugdhā, the Madhyā and the Pragalbhā and added another bheda named 'Samāhitā' to these. A Samāhitā is that Nāyikā whose husband gives equal treatment to his own wife as well as co-wives. All the writers of post Kṛpārāma period can be grouped into two categories. Those who adopted the Rudraṭa tradition may be placed in the first group. Sūradāsa, Cintāmaṇi, Matirāma, Deva, Padmākara, Pratāpa Sāhī, and Kanhaiyālāla Poddāra of the modern times belong to this group. The second group is that of Kṛpārāma's followers. This is a huge group, and embraces poets like Sundara, Toṣa, Rasalīna, Bhikhāri Dāsa, Candraśekhara, Skandhagiri, Nandarāma, Daulatrāma, Bhānukavi, Hariaudha, Gulāba Rāi, Bihārilāla Bhaṭṭa and Prabhudayāla Mittala in its fold. However, they do not accept 'Samāhitā' of Kṛpārāma.

Besides, some totally ignored the Jyeṣṭhā and Kaniṣṭhā bhedas. Notable among them are Nandadāsa, Rahīma, Keśava, Dāsa, Jasvanta Singh, Brahmmadutta, Benīpravīṇa, Lachhirāma and Gaṅgāprasāda Agnihotrī. In addition to the aforesaid types of Svakīyā nāyikā, Deva spoke of five classes of Svakīyā based on her age[1] :




1 Bhavāni Vilāsa / Deva / 27-31,
Sukha Sāgara Taraṅga / Page 123-124

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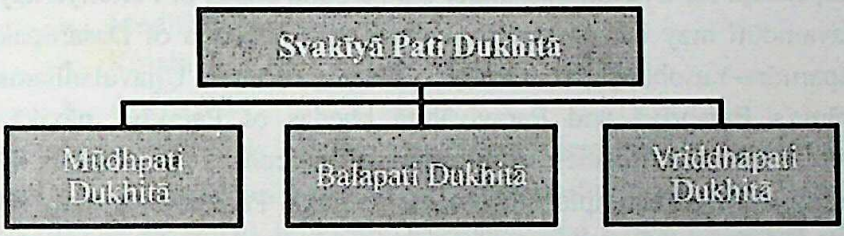
Between the age of $12^1/_4$ years and $24^1/_4$ years, Deva gave another classification of Svakīyā dividing her into three bhedas. Only Rasalīna adopted this sub-division of Deva's[1].

Rasalīna and Daulata Rāma took one more division of Svakīyā:-




Rasalīna substituted Mūḍhapatiduhkhitā by Napuṁsaka Pati Duhkhitā. Dāsa has spoken of two types of Svakīyā viz: Ūḍhā and Anūḍhā. Generally, the Ūḍhā-Anūḍhā bhedas have been ascribed to Parakīyā nāyikās only, and the Svakīyā is expressly recognized as a married wife of the Nāyaka.

## PARAKĪYĀ NĀYIKĀ

As we have seen, there is probably not a single writer in Saṁskṛta tradition who included the Ūḍhā and Anūḍhā bhedas in the sub-division of Parakīyās. On the contrary, all authors right from Rudraṭa up to Rūpa Gosvāmī have spoken of two types of Parakīyās, namely Ūḍhā and Anūḍhā. Some of the writers have also described other sub-divisions of Parakīyā, but in the Hindī

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1 Rasa Prabodha / Rasalīna / 30-31

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tradition of Nāyikā bheda Nandadāsa, Sundara, Jasvanta Singh and Brahmmadutta are those who though sub-divided the Parakīyā, did not recognize its traditional Ūḍhā and Anūḍhā bhedas.

We shall discuss Kṛpārāma first for the sake of chronological orderliness. Kṛpārāma first divides Parakīyā into Ūḍhā -Anūḍhā. Then he sub-divides Ūḍhā into Parapriyā and Paravivāhitā. Besides, he further describes a seven-fold division of Parakīyā nāyikā. In fact, the sub-division of Parakīyā into Lakṣitā, Vidagdhā, Kulatā, Muditā, Svayamdūtī, Anuśayānā and Suratagopanā is not a new concept. Bhānudutta has already described above bhedas, except for Svayamdūtī under his Paroḍhā bheda of Parakīyā nāyikā. A Svayamdūtī may be referred to in the Dūtī-Prakaraṇa of Daśarūpakam. (Pratāparudra-Yaśobhūṣaṇa, Sāhitya Darpaṇa and Ujjavalanīlamaṇi). Kṛpārāma's Parapriyā and Paravivāhitā bhedas of Parakīyā nāyikā are genuine of his own. Besides visualization of the concept of Svayamdūtī by him is by itself an example of his keen intellect. Parapriyā is that Nāyikā who though establishes illicit relationship with a person other than her husband continues to pretend of faithfulness to her husband.

Subsequent authors did not accept Kṛpārāma's Parapriyā. Kṛpārāma sub-divided Suratagopanā, Anuśayānā and Vāgvidagdhā of the aforesaid seven-fold division of Parakīyā in Similar manner to Bhānudutta. The Bhūta-bhaviṣya-suratagopanā bhedas are mere Hindī translations of Vṛitta Suratagopanā, Vartiṣyamāṇa Suratagopanā and Vṛitta Vartiṣyamāṇa Suratagopanā.

Kṛpārāma further coined a fourth type of Suratagopanā - the Vartamāna Suratagopanā- Another genuine creation of his fertile imagination. He spoke of Anuśayānā as Prathamā, Dvitīya and Tritīya, in imitation of Bhānudutta. Similarly the types of Vidagdhā, namely Vāgvidagdhā and Kriyāvidagdhā, are mentioned in Rasa Mañjarī. However, the Bhedas of Lakṣitā are his own

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new concept. He described Lakṣitā as of three types namely Kriyā Lakṣitā, Vacana Lakṣitā and Pratyakṣa Lakṣitā.[1] In the Hindī tradition of Nāyikā Bheda Keśava may be considered as the sole writer who accepted only two types of Parakīyā as Ūḍhā and Anūḍhā. There were others who adopted the traditional "Bhānudutta" system of Parakīyā. This system divided Parakīyā into Ūḍhā and Anūḍhā and by another angle presented a six fold sub-division of Parakīyā as :

- Guptā
- Vidagdhā
- Lakṣitā
- Muditā
- Kulatā
- Anuśayānā

The Guptā Nāyikā is further sub-divided into Bhūta, Vartamāna and Bhaviṣya, on the basis of her illicit relationship with the other person. Vidagdhā is described as Vicāra Vidagdhā, and Kriyā Vidagdhā based on her spoken communication or bodily gestures. Anuśayānā has been described by the authors as of Prathamā, Dvitīya and Tritīya types, or have been mentioned as Saṅketa Vighaṭṭanā, Bhāvi Saṅketa Naṣṭā and Raunā Gaunā. Notable writers who subscribed to this theory were Rahīma, Sundara, Cintāmaṇi, Padmākara, Candraśekhara Vājpeyī, Nandarāma,

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1 Hita Taraṅgiṇī / Kṛpārāma / 20-26

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Bhānukavi, Bihārilāla Bhaṭṭa, Prabhudayāla Mittala, Matirāma. Deva, Benīpravīṇa, Gulāba Rāi, Pratāpnārāyaṇa Singh and Hariaudha.[1]

Candraśekhara Vājpeyī, Skandhagirī, Nandarāma, Lachhirāma, Daulatarāma, Bhānukavi, Bihārilāla Bhaṭṭa, Kanhaiyālāla Poddāra and Prabhudayāla Mittala may be placed in this category. Nandarāma considered Svayamdūtī as a sub-class of Vacana Vidagdhā, whereas Kanhaiyālāla Poddāra enunciated the sub-types of Anuśayānā only, and remained silent about other types. Matirāma and Deva have imitated Bhānudutta in classifying Parakīyā, but have given the sub-types of Vidagdhā and Anuśayānā only. A few writers belonging to this group spoke of sub-divisions of Parakīyā, and their further divisions according to their taste and fancies. Of these, we have already dealt with Matirāma and Deva, Benīpravīṇa and Gulāba Rāi, in addition to traditional types of Guptā, Vidagdhā, and Anuśayānā, spoke of Lakṣitā as of two sub-types namely Hetu-Lakṣitā, and Surata-Lakṣitā. Pratāpanārāyaṇa Singh and Hariaudha, in

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1 Barve Nāyikā Bheda / Rahīma / 51-55.
Sundara Śṛṅgāra / Sundara / 18-23.
Nāyikā Nirūpaṇa / Cintāmaṇi / 177.
Jagada Vinoda / Padmākara / 102-108.
Rasika Vinoda / Candraśekhara Vājpeyī / 17-22.
Śṛṅgāra Darpaṇa / Nandarāma / 22-29,
Kāvya Prabhākara / Bhānukavi / 176-191.
Sāhitya Sāgara / Bihārilāla Bhaṭṭa / 194-205,
Nāyikā Nirūpaṇa / Prabhudayāla Mittala / 60-77.
Rasa Raja / Matirāma /286-291.
Bhāva Vilasa / Deva / 118-121.
Nava Rasa Taraṅga / Benīpravīṇa / 12-16.
Nava Rasa / Gulāba Rāi / 180-191.
Rasa Kusumākara / Pratāpnārāyaṇa Singh / 108-116.
Rasa Kalaśa / Hariaudha / 132-138

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addition of adopting Parakīyā's Ūḍhā-Anūḍhā, Guptā-Vidagdhā etc. types, adopted Udbuddhā and Udbodhitā also. Toṣa mentioned Udbuddhā and Udbodhitā types for the first time in Hindī. For the reason that he enunciated a number of new bhedas and Upa-bhedas of Parakīyā nāyikā, it would not be a unjust if we decided to discuss him separately.

Sundara and Jasvanta Singh did not recognize Ūḍhā and Anūḍhā sub-classes of Parakīyā, but readily adopted the six-fold division in full. Writings of scholars mentioned heretofore suggested total influence of their predecessors upon them. They did not put forward any new theory. Toṣa, Kumāramaṇi, Rasalīna, Bhikhārīdāsa and Brahmmadutta attempted to ponder over Parakīyā with a new viewpoint. Here we shall discuss these separately.

## Parakīyā Nāyika by Toṣa :

First Classification

- Dṛṣṭi Jyeṣṭhā
- Asādhyā
  - Gurujana Bhīta
  - Dūti Varjitā
  - Dharma Sabhītā
  - Ati Kāntā
  - Khala Adhiṣṭhitā
- Sādhyā
  - Vriddha Vadhu
  - Bālaka Vadhu
  - Rogī Vadhu
  - Gram Vadhu

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Second Classification

- Ūḍhā
- Anūḍhā

Third Classification

- Udbuddhā
- Udbodhitā

Fourth Classification

- Guptā
  - Bhūta Guptā
  - Bhaviṣya Guptā
  - Vartamāna Guptā
- Vidagdhā
  - Kriyā Vidagdhā
  - Vacana Vidagdhā
- Anuśayānā
  - Prathama
  - Dvitīya
  - Tritīya
- Kulatā
- Muditā
- Lakṣitā
  - Hetu-lakṣitā
  - Surati-lakṣitā

Toṣa accepted Bhānudutta's two-fold division of Ūḍhā-Anūḍhā without any changes, but did not recognize Ūḍhā's six-fold divisions, namely Guptā,

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Vidagdhā, Kulatā, Muditā, Lakṣitā and Anuśayānā and rather recognized them as independent divisions. Of these he also mentioned three sub-divisions of Guptā, two of Vidagdhā, two of Lakṣitā and three of Anuśayānā. The sub-divisions of Vidagdhā and Anuśayānā were mere repetitions, but Lakṣitā's Hetu-lakṣitā and Surati-lakṣitā sub-divisions were Toṣa's new creation. Besides avoiding mention of Guptā's Bhūta, Bhaviṣya and Suratagopanā sub-classes, Toṣa preferred to speak of Vartamāna Guptā in imitation of Kṛpārāma. In addition, he presented two totally new sub-divisions of Parakīyā. According to the first sub-division, he divided Parakīyā into Dṛṣṭi Jyeṣṭhā, Asādhyā and Sādhyā. He did not define Dṛṣṭi Jyeṣṭhā, but gave definitions and sub-divisions of Asādhyā and Sādhyā. Asādhyā was defined as that Parakīyā who was not capable of meeting with her co-husband. This Asādhyā was mentioned as of five sub-types[1] based on various causes attributable to her incapacity :

- Gurujana-bhītā Asādhyā
- Dūti-varjitā Asādhyā
- Dharma-sabhītā Asādhyā
- Ati-krāntā Asādhyā
- Khala Adhiṣṭhitā

Of the above, the Gurujana Bhītā was that Nāyikā who was under constant watch of her elders in her home making it impossible to meet her co-husband. Dūtī Varjitā was that Parakīyā who avoided appointing a Dūtī for the fear that her secret may be revealed, and was therefore not able to communicate with her co-husband. The Dharma Sabhītā was that who was alive to her duties and obligations, and due to her marital status and social bindings, was not able to muster courage to be in a position to meet her lover. The Ati krāntā was an extremely charming lady. It was impossible for

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1 Sudhānidhi / Toṣa / 27-29

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her to go anywhere un-noticed. The Khala Adhiṣṭhitā is that Nāyikā who is afraid of such 'noble' people who never miss any opportunity to humiliate and molest women. A Sādhyā Parakīyā is that Nāyikā who is able to manage ways and means of meeting with her lover. Toṣa has spoken of four kinds of such Sādhyās as Vriddha Vadhu, Bālaka Vadhu, Rogī Vadhu and Grāma Vadhu.[1] (An old man's wife, the wife of a person who is immature physically as well as mentally, the wife of an ever ailing patient, and the wife of an idiot respectively.)

The basis of classification of Parakīyā into Udbuddhā and Udbodhitā is the stimulation and instigation responsible for the meeting between the Nāyikā and her lover. If the Nāyikā herself instigates and encourages her lover for the meeting, then she is called an Udbuddhā nāyikā. An Udbuddhā nāyikā comes forward and expresses love to her lover, begs for co-habitation and explores ways and means to meet him. If the Nāyikā is instigated by her lover for the sex act then such a Nāyikā is an Udbodhitā.[2]

## Parakīyā Nāyika by Kumāramaṇi :

First Classification

- Madhyā
- Prauḍhā

Second Classification

- Nipuṇa / Svayamdūtī
  - Vacana Vidagdhā
  - Kriyā Vidagdhā

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1 Sudhānidhi / Toṣa / 30-31
2 Sudhānidhi / Toṣa / 32-34

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- Rati Gopanā
  - Bhūta rati gopanā
  - Vṛtta rati gopanā
  - Vartiṣyamāṇa rati gopanā
- Lakṣitā
  - Pracchanna lakṣitā
  - Prakāśa lakṣitā
    - Sāhasika
    - Anuśayānā
      - Vighatitasaṅketa
        - ✓ Vighaṭita Bhūta Saṅketā
        - ✓ Vighaṭita Vartamāna Saṅketā
        - ✓ Vighaṭita Bhāvī Saṅketā
      - Apprapti Bhāvī Saṅketa
      - Śankitā Saṅketagamanā
    - Muditā

Third Classification

- Anūḍhā
- Paroḍhā

Kumāramaṇi Śāstrī has classified Parakīyā by four different viewpoints. First, he mentions Parakīyā as of Madhyā and Prauḍhā types. Then, by another viewpoint presents sub-divisions of Parakīyā as Anūḍhā and Paroḍhā. The third division merely follows ancient author's line with slight variation, thus: Nipuṇa (this is Vidagdhā itself), Rati Gopanā and Lakṣitā. We have come across these sub-divisions previously too. He mentions two sub types under Nipuṇa namely Vacana-Vidagdhā and Kriyā-Vidagdhā. Rati Gopanā has three subtypes, and Lakṣitā has two.

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Muditā, Anuśayānā, and Sāhasikā sub-types are mentioned under Prakāśa sub-division. Anuśayānā has been mentioned as of three sub-types, namely Vighaṭita Saṅketā, Apprapti Bhāvī Saṅketā and Śankitā Saṅketagamanā. Again, Vighaṭita Saṅketā is further divided into Vighaṭita Bhūta Saṅketā, Vighaṭita Vartamāna Saṅketā and Vighaṭita Bhāvī Saṅketā and sub-types.

Along with Nipuṇa, he mentions Svayamdūtī too. According to Kumāramaṇi Svayamdūtī is that Parakīyā nāyikā who shrewdly devises ways and means for meeting with her former lover. In addition, Svayamdūtī is that who indulges in just mentioned shrewd acts by her to meet a new acquaintance.

Thus Kumāramaṇi has embraced in this classification all types and sub-types that were earlier propounded by Bhānudutta. Of course, he has left out Kulatā just as Sūradāsa did. On this account, he feels that due to her connections with many persons, a discussion about her could result in Rasābhāsa.

## Parakīyā Nāyikā by Rasalīna

First Classification

- Ūḍhā
  - Udbuddhā
    - Svayama Dūtī
  - Udbodhitā
- Anūḍhā
  - Udbuddhā
    - Svayama Dūtī
  - Udbodhitā

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Second Classification

- Sukha Sādhyā
  - Vriddha Vadhu
  - Bāla Vadhu
  - Napuṁsaka Vadhu
  - Vidhavā Vadhu
  - Guṇi Vadhu
  - Guṇa Rijhāvatī
  - Sevaka Vadhu
  - Niraṅkuśā
- Asādhyā
  - Dharma Sabhītā
  - Gurujana Sabhītā
  - Dūtī Varjitā
  - Atikāntā
  - Khala Pṛṣṭhā

Third Classification

- Surati Gopanā
  - Bhūta Surati Gopanā
  - Bhaviṣya Surati Gopanā
  - Vartamāna Surati Gopanā
  - Bhūta Bhaviṣya Surati Gopanā
- Vidagdhā
  - Vacana Vidagdhā
    - Svayama Dūtikā
  - Kriyā Vidagdhā
    - Pati Vancitā
    - Dūtī Vancitā

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- Lakṣitā
  - Surati Lakṣitā
  - Prakāśa Lakṣitā
- Anuśayānā
  - Prathama Anuśayānā
  - Dvitīya Anuśayānā
  - Tritīya Anuśayānā
- Muditā
- Kulatā
- Payā Manoratha

Skipping Dṛṣṭi-Jyeṣṭhā variety of Parakīyā, Rasalīna presented Udbuddhā etc. classifications of Toṣa with slight variation. Toṣa had mentioned the Udbuddhā and Udbodhitā nāyikās as independent types, whereas Rasalīna spoke of them as two sub-divisions of each of Parakīyā's Anūḍhā and Ūḍhā sub-types, dividing each of them still further into Udbuddhā and Udbodhitā. Again, he mentioned yet another sub-type of Udbuddhā as Svayamdūtī, which is quite convincing.[1]

Rasalīna also took his Asādhyā and Sādhyā Parakīyās and renamed Sādhyā as Sukha Sādhyā, and for Asādhyā he took all the five sub-divisions same as Toṣa did. However, he left out Grāma Vadhu of Sādhyā but took Vriddha Vadhu and Bāla Vadhu in total, and replaced Rogī Vadhu by Napuṁsaka Vadhu. In addition, he narrated five new sub-divisions of Sukha Sādhyā as Vidhavā Vadhu, Guṇi Vadhu, Guṇa Rijhāvatī, Sevaka Vadhu and Niraṅkuśā.[2]

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1 Rasa Prabodha / Rasalīna / 28-29

2 Rasa Prabodha / Rasalīna / 25-28

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Rasalīna adopted one other classification of Toṣa by adding further few divisions to it. In Toṣa's six-fold division of Parakīyā nāyikā, he added one more by the name of "Paya Manoratha" making it seven-fold. He sub-divided Surati Gopanā into four sub-divisions, Bhūta Surati Gopanā, Bhaviṣya Surati Gopanā, Vartamāna Surati Gopanā and Bhūta Bhaviṣya Surati Gopanā. The Vidagdhā into Vacana Vidagdhā and Kriyā Vidagdhā. A further sub-divisions of Vacana Vidagdhā as Svayamdūtīkā and two sub-divisions of Kriyā Vidagdhā as - Pati Vancitā and Dūtī Vancitā have also been added by Rasalīna.

It is worth mentioning that Rasalīna has spoken of Svayamdūtī as a sub-type of Udbuddhā Nāyikā, as well as of Vacana-Vidagdhā. Similarly he mentioned Dūtī Varjitā as a sub-type of Asādhyā, and for Kriyā Vidagdhā he mentioned Dūtī Vancitā". According to Rakesh Gupta, the first Dūtī Varjitā is that Parakīyā nāyikā, who, for fear of disclosure of her love affairs, avoids appointing a Dūtī. However, a Dūtī Vancitā is that Parakīyā who first appoints a Dūtī, but later endeavours to meet her lover ignoring the Dūtī.

Toṣa had already mentioned Lakṣitā's Surati-lakṣitā sub-division in the past. To it, Rasalīna added one other type, the Prakāśa Lakṣitā. Anuśayānā's three sub-divisions were kept as before.

Thus after mentioning three sub-types in detail from among the seven types, the author is silent about Kulatā and Muditā. Rasalīna neither gives a clear definition of Paya Manoratha, nor in any manner relates it with the other types. Though he has given an example for Paya Manoratha in Rasa Prabodha *(Page 29)*, but it does not appear to lead to any specific meaning.

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## Parakīyā Nāyikā by Bhikhārīdāsa

Bhikhārīdāsa is perhaps the only writer after Toṣa who attempted to elaborate on the gradual transformation of a Nāyikā into Udbuddhā and Udbodhitā, and has put forth two sub-divisions of both the Udbuddhā as well as Udbodhitā under the influence of the continuously changing situations. For Udbuddhā the two sub-divisions are :

- Anurāgiṇī
- Premāsaktā

And for Udbodhitā the three sub-divisions are -

- Asādhyā
- Dukha Sādhyā
- Sādhyā

According to Bhikhārīdāsa, an Anurāgiṇī is that Nāyikā, who feels fascinated towards a certain man. The same Nāyikā, on reaching the climax of her fascination for that man, is said to have been transformed into a Premāsaktā. Finally, when she proceeds to use her endeavours to win over that person, she is termed an Udbuddhā. In contrast, when a person loves a woman, and she is not aware of it, then she is termed Asādhyā. When the man contacts her through a Dūtī and she comes to know of his attraction for her, then she is called a Dukhasādhyā nāyikā. Finally, when the man succeeds in his attempts in winning over the attention of the lady then she is called a Sādhyā or Udbodhitā nāyikā.[1] It may be pointed out that the Asādhyā, Dukhasādhyā, and Sādhyā conditions mentioned herein are clearly different from Toṣa's Asādhyā and Sādhyā nāyikās.

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1 Śṛṅgāra Nirṇaya / Bhikhārīdāsa / 29-31

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## Parakīyā Nāyikā by Brahmmadutta

- Mugdhā
  - Ajnyāta Yauvanā Mugdhā
  - Jnyāta Yauvanā Mugdhā
  - Navoḍhā Mugdhā
- Madhyā
- Prauḍhā
- Kriyā Vidagdhā
- Vāgvidagdhā
- Svayamdūtī
- Lakṣitā
- Guptā
- Kulatā
- Muditā
- Anuśayānā
  - Prathama Anuśayānā
  - Dvitīya Anuśayānā
  - Tritīya Anuśayānā

Like Nandadāsa, Brahmmadutta, too, has sub-classified Parakīyā nāyikā into Mugdhā, Madhyā and Prauḍhā types. The Mugdhā is further divided three-fold as Ajnyāta Yauvanā, Jnyāta Yauvanā and Navoḍhā. The author has not mentioned any sub-types for Madhyā and Prauḍhā. Besides, accepting the previously mentioned six sub-types of Parakīyā nāyikā, he has added one more type to it namely the Svayamdūtīkā. However, he has not accepted Vacana-Vidagdhā and Kriyā-Vidagdhā as sub-types of Vidagdhā, and has rather included them in the "Basic classification" as independent entities. The Anuśayānā has been mentioned as of three sub-types such as,

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Prathama Anuśayānā, Dvitīya Anuśayānā and Tritīya Anuśayānā. Thus, his Parakīyā nāyikā is of fifteen sub-types.

It is clear from the above classifications, done by Hindī writers, of Parakīyā nāyikā, that they have not totally accepted the traditional Ūḍhā and Anūḍhā divisions of Parakīyā. Bhānudutta has put forth two sub-divisions of Parakīyā nāyikā, one was that of the traditional division of Ūḍhā and Anūḍhā, and the other was a six-fold division of Guptā etc. This six-fold division of Saṁskṛta tradition Parakīyās, done by Bhānudutta for the first time, was not adopted by the scholars of subsequent period, whereas the same became very popular among the Hindī scholars.

Probably Keśava and Śyāmasundaradāsa are the only scholars who spoke of Parakīyā's Ūḍhā etc. two-fold division, and did not adopt the previously mentioned six-fold division. Thus, we see that Hindī writers did not bother about establishing new divisions of Parakīyā. Of course, while mentioning the six-fold division of Parakīyā, some of their sub-divisions were also attempted upon, but in fact, the earlier scholars had already mentioned them, in some manner or the other. Bhānudutta brought into light another three-fold division of Nāyikās, in addition to the existing one, which he applied to all the Nāyikās except Mugdhā. This three-fold division consisted of :

- Anyasambhoga Duhkhitā
- Vakrokti Garvitā
- Mānavatī

Bhānudutta further sub-classifies Vakrokti Garvitā as :

- Prema Garvitā
- Rūpa Garvitā (Saundarya Garvitā)

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The Mānavatī was sub-classified three fold, based on the measure of her pride :

- Laghu Mānavatī
- Madhyamā Mānavatī
- Guru Mānavatī

Almost all the Hindī writers, barring a few (such as Nandadāsa, Keśava and Cintāmaṇi) recognized this classification of Mānavatī.

We shall now deal with those writers who adopted the sub-divisions pertaining to Anyasambhoga Duhkhitā with slight modification. Rahīma, Matirāma, Deva, Padmākara, Bhānukavi and Hariaudha were the scholars who did not recognize the sub-divisions of Mānavatī in their classification, although they discussed the various conditions of Māna in some other manner. Besides, Matirāma, Deva, and Nandarāma[1], accorded recognition to Prema-garvitā and Rūpa-garvitā not as two sub-divisions, but two independent divisions. Kṛpārāma, Toṣa, Kumāramaṇi, Rasalīna and Dāsa[2], added Guṇa-garvitā to Prema-garvitā and Rūpa-garvitā, sub- divisions of Vakrokti-garvitā. Kṛpārāma, and Rasalīna[3], further described each of the Vakrokti-garvitā and Saralokti-garvitā into three-fold division, viz: Prema-garvitā, Rūpa-garvitā and Guṇa-garvitā. The division in the case of Vakrokti-garvitā and Saralokti-garvitā is based on the manner in which the

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1 Rasa Raja / Matirāma / 292-93.
Bhāva Vilasa a / Deva / 124-25.
Śṛṅgāra Darpaṇa / Nanda Rama / 31-32

2 Sudhānidhi / Toṣa / 47.
Rasika Rasāla / Kumāramaṇi / 91-92.
Śṛṅgāra Nirṇaya / Dāsa / 53

3 Hita Taraṅgiṇi / Kṛpārāma / 43, 46.
Rasa Prabodha/ Rasalīna / 40 - 41

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Nāyikā displays her love or beauty or virtues. The Vakrokti-garvitā nāyikā tells what she has to say, in a roundabout manner, whereas the Saralokti-garvitā speaks plainly without ambiguity. Kumāramaṇi has added one more sub-division to the previously mentioned Prema-garvitā, Rūpa-garvitā and Guṇa-garvitā - the Yauvanā-garvitā, thus mentioning the sub-divisions of Vakrokti-garvitā as four.[1]

Deva has enunciating the eight Aṅgas of the Nāyikā, attributed Garvitā to each Aṅga, thus making a mention of eight Garvitās.[2] Toṣa has not described the classification of Kāmavatī, Anurāgiṇī, In addition, Premāsaktā separately, and has included them in the classification along with Anyasambhoga Duhkhitā, Vakrokti-garvitā and Mānavatī.[3]

Following the example of Bhānudutta, a majority of Hindī writers recognized the Anyasambhoga Duhkhitā, and applied these classifications to all the Nāyikās. There are a few writers though, who applied these classifications to some selected few. Kṛpārāma belongs to this category of writers. He assigned Anyasambhoga Duhkhitā to Svakīyā and Sāmānyā, but not to Parakīyā nāyikā.[4]

Pratāpanārāyāṇa Singh has applied the previously mentioned Anyasambhoga Duhkhitā etc. types to Prauḍhā Nāyikā only.[5] Bhānu has, barring Mugdhā, applied this classification to all the Nāyikās.[6]

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1 Kumāramaṇi / Rasika Rasāla / 92
2 Sukha Sāgara Taraṅga / Deva / 106, 120
3 Sudhānidhi / Toṣa / 43-45
4 Hita Taraṅgiṇi / Kṛpārāma / 42
5 Rasa Kusumākara / Pratāpanārāyāṇa Singh / 97
6 Kāvya Prabhākara / Bhānu / 144

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Ayodhyā Singh Upādhyāya "Hariaudha", has mainly spoken of these divisions in the context of Madhyā and Prauḍhā nāyikās, but has not ruled out its application on Parakīyā and Sāmānyā Nāyikās. [1] Prabhudayāla Mittala has categorically directed these divisions to be applied to Madhyā and Pṛauḍhā sub-divisions of Svakīyā Nāyikā alone.[2]

Though a majority of writers adopted this classification of Bhānudutta, yet none of them clearly explained the basis for their use. This problem, probably, was confronted by writers of the subsequent period of Hindī tradition. It is for this reason that modern writers such as Pratāpanārāyāṇa Singh, Bhānu, Hariaudha and Poddāra attributed this classification to the nature / temperament of the Nāyikā.[3] Prabhudayāla Mittala attributed its base to the condition of the Nāyikā.[4]

However, attributing this classification to the temperament of the Nāyikā is no solution to the problem. Nor does the classification, based on the condition of the Nāyikā, is of much help, as Bharata Muni has already mentioned it in Nāṭya Śāstra in the context of Aṣtanāyikās.

Keeping this fact in view Kumāramaṇi has probably, assigned this classification as belonging to Bharata's Aṣtanāyikās. According to him, the Garvitā nāyikā belongs to Svādhīnapatikā category, and the Mānavatī as

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1 Rasa Kalaśa / Hariaudha / 122
2 Nāyikā Nirūpaṇa / Mittala /81
3 Rasa Kusumākara / P.N.Singh / 97.
Kāvya Prabhākara / Bhānu / 144
Rasa Kalaśa / Hariaudha / 122.
Kāvya Kalpadruma / Poddāra / 183
4 Nāyikā Nirūpaṇa / Mittala / 81

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well as Anyasambhoga Duhkhitā to Khaṇditā.[1] This classification seems logical. Dāsa though has accepted the basis put forward by Kumāramaṇi, yet has preferred to keep Anyasambhoga Duhkhitā under Vipralabdhā category instead of Khaṇditā.[2] Brahmmadutta did not consider these as sub-divisions of 'Aṣtanāyikā', and mentioned them as their co-divisions.[3] Bihārilāla has followed the doctrine of Kumāramaṇi.[4]

## AṢTANĀYIKĀ

A majority of writers and scholars recognizing its important concept has followed the eight-fold classification of Nāyikā, based on her state/condition, as established by Bharata Muni. However, Bābūlāla Vidhāriā appears to be the lone writer who did not subscribe to the Aṣtanāyikā philosophy. Keśava and Cintāmaṇi accepted the Aṣtanāyikā concept in whole, whereas nothing specific has been commented upon by writers of the later period about Bharata Muni's Vāsakasajjā, Virahotkaṇṭhitā, Svādhīnapatikā, Kalahāntaritā, Khaṇditā, Vipralabdhā divisions. A number of Saṁskṛta and Hindī scholars presented new sub-divisions of Proṣitabhartṛkā and Abhisārikā.

Proṣitābhartṛkā in rhetorical compositions (poetry) is that Nāyikā whose lover has gone to a far off place. The Pravatsyapatikā and Āgatpatikā have been mentioned as sub-divisions of Proṣitābhartṛkā. Pravatsyapatikā is that Nāyikā whose lover is to proceed to a far off place shortly. Bhānudutta called this Nāyikā as a Proṣitapatikā. Nandadāsa called her Prītamagāminī.

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1 Rasika Rasāla / Kumāramaṇi / 91-92, 98-101
2 Śṛṅgāra Nirṇaya / Dāsa / 153, 61, 62, 65, 66
3 Dīpa Prakāśa / Brahmmadutta / 11-13
4 Sāhitya Sugar / Bihārilāla / 210-12, 221-22

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Āgatpatikā is that Nāyikā who rejoices on return of her lover from abroad. Kṛpārāma calls this Nāyikā a Swāgatpatikā.

Recognizing Aṣtanāyikās agreeably, a good number of Hindī scholars have treated the previously mentioned Pravatsyapatikā and Āgatpatikā as independent divisions. Kṛpārāma, Rahīma, Toṣa, Matirāma, Padmākara, Lachhirāma, Pratāpanārāyāṇa Singh, Bhānu, Hariaudha and Prabhudayāla Mittala, to name a few, are those who subscribed to this view[1]. Nandadāsa, Sundara and Jasvanta Singh have added only Pravatsyapatikā to the existing Aṣtanāyikās[2].

On one hand, Benīpravīṇa and Gulābrai added Āgamiśyatapatikā to the existing ten kinds, making the total number of these Nāyikās as eleven[3], and on the other, Brahmmadutta added Anyāsambhoga Duhkhitā, Garvitā and Mānavatī to the previously mentioned ten kinds making it a thirteen-fold classification[4].

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1 Hita Taraṅgiṇi / Kṛpārāma / 57- 63.
Barve Nāyikā Bheda / Rahīma / 65- 67.
Sudhānidhi /Toṣa / 61- 63.
Rasa Raja / Matirāma / 315-320.
Jagadavinoda / Padmākara / 334-338.
Māheśwara Vilasa a / Lachhirāma / 83-88.
Rasa Kusumākara / P.N.Singh / 150-153.
Kāvya Prabhākara / Bhānu / 229-237.
Rasa Kalaśa / Hariaudha / 154-157.
Nāyikā Nirūpaṇa / Mittala / 131 -146

2 Rasa Mañjarī / Nanda Dāsa / 56- 58.
Sundara Śṛṅgāra / Sundara / 50- 51,
Bhāṣā Bhūṣaṇa / Jasvanta Singh / 6

3 Nava Rasa Taraṅga / Beni / 28.
Nava Rasa / Gulāba Rāi / 201-203

4 Deepa Prakāśa / Brahmmadutta / 11-15

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There are some writers who recognized additional divisions of Aṣtanāyikās. Kumāramaṇi spoke of Iśatapatikā or Āgatpatikā as a sub-division of Vāsakasajjā, and sub-divided Proṣitapatikā into three, namely – Pravatsyatpatikā, Pravāsatapatikā and Pravāsitāpatikā.[1] These three sub-types of Proṣitapatikā represent the gradually changing conditions of the Nāyikā.

Candraśekhar Vājpeyī mentions Āgatpatikā as an independent type. Depending upon the time of Abhisāra, Bhānudutta mentions three types of Abhisārikās, namely: Jyotsanābhisārikā, Tamisrābhisārikā and Divābhisārikā. A majority of Hindī writers has adopted these types of Abhisārikās. However, Nandadāsa, Jasvanta Singh, Deva, Śyāmasundaradāsa and Kanhaiyālāla Poddāra do not subscribe to the idea of division of Abhisārikā[2], whereas Padmākara, Lachhirāma, Daulatarāma and Bhānu not only agree to the sub-division of Abhisārikā but also apply those sub-divisions to Nāyikās in general.[3] However, Matirāma, Rasalīna,

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1 Rasika Rasāla / Kumāramaṇi / 93-95, 102-103

2 Rasa Mañjarī / Nanda Dāsa / 53-55
Bhāṣā Bhūṣaṇa / Jasvanta Singh / 6
Bhāva Vilasa a / Deva / 131-132
Rūpaka Rahasya / Śyāmasundaradāsa / 116-117
Kāvya-Kalpadruma / Kanhaiyālāla Poddāra / 182

3 Jagada Vinoda / Padmākara / 130-134
Māheśwara Vilasa / Lachhirāma / 76-83
Rasamour / Daulata Rāma / 63-68
Kāvya Prabhākara / Bhānu / 223-226

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Benīpravīṇa, Hariaudha and Prabhudayāla Mittala mention these divisions as applicable to Parakīyā Abhisārikā alone.[1]

A few writers have conceded to only two of the divisions of Abhisārikā. For instance, Kṛpārāma and Bhikhārīdāsa speak of Śuklābhisārikā and Kṛiṣṇābhisārikā,[2] whereas Rahīma and Skandhagirī that of Śuklābhisārikā and Divābhisārikā.[3] In addition to these previously mentioned traditional divisions, Keśava, Toṣa, Kumāramaṇi, Nandarāma and Bihārilāla have coined a few new divisions pertaining to Abhisārikā. Keśava spoke of three sub-divisions of Abhisārikā based on her disposition of mind. According to him if the Nāyikā goes to meet her lover due to pure love for him, she should be termed Premābhisārikā. However, if she does rendezvous by pride of superiority then she should be called a Garvābhisārikā. In addition, if she rushes to him due to uncontrolled passion for sexual intercourse, then she undoubtedly should be named a Kāmābhisārikā.[4]

Toṣa adds one more type, a Pāvasābhisārikā, to the existing Śuklābhisārikā and Kṛiṣṇābhisārikā. A Pāvasābhisārikā is that Nāyikā who cannot be deviated from her decision to meet the lover, may it be a downpour and lightning, or a storm and cyclone or whatever.[5] Kumāramaṇi Śāstrī adds one

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1 Rasa Raja / Matirāma / 311-315,
Rasa Prabodha / Rasalīna / 46-48.
Nava Rasa Taraṅga / Beni Praveen / 25-26.
Rasa Kalaśa / Hariaudha / 150-153.
Nāyikā Nirūpaṇa / Prabhudayāla Mittala / 114

2 Hita Taraṅgiṇi / Kṛpārāma / 53-54
Śṛṅgāra Nirṇaya / Bhikhārīdāsa / 56-57

3 Barve Nāyikā Bheda / Rahīma / 64-65
Rasa Modaka Hazārā / Skandhagirī / 129-137

4 Rasika Priyā / Keśava / 98-102

5 Sudhā Nidhi / Toṣa / 60-61

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more type to Toṣa's three, that of Vyājābhisārikā. This Nāyikā, as is clear from its title, does the rendezvous with the lover by some pretext or the other, be it going to the Melā (fair) or to meet her female friend, or any other excuse.[1] Nandarāma accepts Abhisārikā division for the Parakīyā nāyikā, and sub-divides her into six, namely- Śuklābhisārikā, Kṛiṣṇābhisārikā, Divābhisārikā, Aruṇābhisārikā, Pītābhisārikā and Haritābhisārikā. [2] Bihārilāla Bhaṭṭa accepts Bhānudutta's Śuklābhisārikā and Kṛiṣṇābhisārikā, and Keśava's Kāmābhisārikā in his classification of Nāyikās.[3] It may be recalled that Bihārilāla Bhaṭṭa's Kāmābhisārikā resembles Padmākara's Divābhisārikā largely.

As an exception to other authors, Kumāramaṇi propounds his reservations/opinion about the divisions of Nāyikās and sub-divides Utkaṇṭhitā, Vipralabdhā, and Kalahāntaritā too. According to him, the Utkaṇṭhitā is either Kāryavilamba-Suratā. Alternatively, she may be an Anutpanna-sambhoga nāyikā. Of these, the first one - the Kāryavilamba Suratā, is that Utkaṇṭhitā nāyikā whose lover is not able to meet her due to unavoidable engagement of some work. In addition, the other one Anutpanna-sambhoga nāyikā is that Nāyikā who is in the initial stages of Pūrvanurāga and is desirous of mating for the first time. Kumāramaṇi further sub-classifies the Anutpanna-sambhoga nāyikā into four, depending upon the cause of her attraction towards the Nāyaka. These four sub-classes are - Sākṣāta Darśanānutāpa, Svapna Darśanānutāpa, Citra Darśanānutāpa, and Guṇaśravaṇa-Darśanānutāpa. The author divides Vipralabdhā into two kinds: Pati Vancitā (Betrayed by husband) and Sakhī Vancitā (Betrayed by confidante). Clearly, the first one has been betrayed by her husband, and the

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1 Rasika Rasāla / Kumāramaṇi Śāstrī / 104-106

2 Śṛṅgāra Darpaṇa/ Nanda Rāma / 56-62

3 Sāhitya Sāgara / Bihārilāla Bhaṭṭa / 215-217

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other by her confidante. He speaks of two types of Kalahāntaritā too: Īrśyā Kalahāntaritā and Praṇaya Kalahāntaritā.[1]

A majority of Hindī authors welcomed the Uttamā, Madhyamā and Adhamā divisions of Nāyikā. However, Nandadāsa, Jasvanta Singh, Kumāramaṇi, Brahmmadutta and Śyāmasundaradāsa did not consider the Uttamā etc. divisions in their classification of Nāyikās. In Saṁskṛta tradition Uttamā etc., divisions have been defined by two different streams of thoughts:-

- As per Rudraṭa's stream - On the basis of gravity of self esteem of the Nāyikā.
- As per Bhānudutta`s stream - Based on reaction of the Nāyikā towards the defaulting Nāyaka.

In Hindī tradition, probably Keśava and Deva[2] are the only authors who followed Rudraṭa's course. Others who accepted the Uttamādi divisions recognized Bhānudutta's method of defining them. Notable among them were Kṛpārāma, Rahīma, Toṣa, Matirāma, Rasalīna, Bhikhārīdāsa, Padmākara, Candraśekhara Vājpeyī, Pratāpanārāyāṇa Singh, Bhānu, Gulābrai, Kanhaiyālāla Poddāra and Prabhudayāla Mittala.[3]

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1 Rasika Rasāla / Kumāramaṇi / 95-98 and 101-102.

2 Rasika Priyā / Keśava / 103-106.
Bhāva Vilāsa / Deva / 133-135

3 Hita Taraṅgiṇi / 31 -32, Barve Nāyikā Bheda / 67-68.
Sudhānidhi / 66-67, Rasa Raja / 311-322,
Rasa Prabodha / 56-57, Śṛṅgāra Nirṇaya / 68-70.
Jagada Vinoda / 139-141, Rasika Vinoda / 40-42,
Rasa Kusumākara / 90-91, Kāvya Prabhākara / 143-144,
Nava Rasa / 214-218, Kāvya Kalpadruma / 182,
Nāyikā Nirūpaṇa/151-154

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Hariaudha has slightly changed the Bhānudutta's definitions and has spoken of sub-divisions of Uttamā and Madhyamā nāyikās. He gives eight sub-types of Uttamā nāyikā viz. Pati Premikā, Parivāra Premikā, Jāti Premikā, Deśa Premikā, Janmabhūmi Premikā, Nijatanurāgiṇi, Loka Sevikā, and Dharma Premikā. Madhyamā nāyikā, on the one hand, loves her husband, on the other, suspects him simultaneously, gets agitated quickly, and expresses her anger. Hariaudha has divided this Nāyikā as Vyaṅgya-vidagdhā and Marma-pīḍitā. Adhamā nāyikā is that woman who is always cruel and behaves in an uncivilized manner with the Nāyaka irrespective of his fault or otherwise. This Nāyikā has no sub-types.[1]

Of course, Hariaudha has divided Nāyikā into new sub-divisions, but it is debatable as to whether or not his Jāti Premikā, Deśa Premikā etc. bhedas can be taken as Ālambana vibhāvas of Śṛṅgāra Rasa.

Ācārya Keśava was the first Hindī author to classify Nāyikās into Padminī, Citriṇī, Śaṅkhinī, Hastinī etc.[2] types. Sundara, Toṣa, Deva, Rasalīna, Brahmmadutta, Bhānu, Hariaudha and Prabhudayāla Mittala followed Keśava's footsteps in classifying Nāyikās likewise.[3]

However, scholars like Matirāma, Kumāramaṇi, Dāsa, and Padmākara did not subscribe to the idea of such divisions. Besides, Bhānudutta's Divyā,

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1 Rasa Kalaśa / 98-113

2 Rasika Priyā / 22-26

3 Sundara Śṛṅgāra / 53-55, Sudhānidhi / 67- 69.
Rasa Vilasa / 47-49. Sukha Sāgara Taraṅga / 121-122.
Rasa Prabodha / 57-58. Deepa Prakāśa / 7.
Kāvya Prabhākara / 140-141. Rasa Kalaśa / 97-98.
Nāyikā Nirūpaṇa / 9-12

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Adivya and Divyādivyā classification was supposedly adopted by Rasalīna[1] and Bhānu[2].

It is clear from the detailed discussion of the Nāyikā bheda tradition of Hindī literature that a great majority of scholars and writers followed Saṁskṛta tradition in this regard and neither propounded something radical nor considered it obligatory to do so. Only a handful of authors positively contributed to the enrichment of the subject. Kṛpārāma, Keśava, Toṣa, Kumāramaṇi, Deva, Rasalīna, Dāsa, Bihārilāla Bhaṭṭa and Prabhudayāla Mittala are the authors of repute who may be credited with adding new independent types to hitherto practiced traditional divisions of Nāyikā.

1 Rasa Prabodha / 58
2 Kāvya Prabhākara / 140

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# Chapter 3

# Nāyikā Bheda in Traditional Kathak

**(Its application with respect to its collaboratory poetry)**

In the previous chapters, we have discussed thoughtfully the story of Nāyikā Bheda in Saṁskṛta as well as Hindī literature. We saw that the Nāyikā Bheda is chiefly concerned with drama and poetry. In both the cases, Nāyikā Bheda had its connections with-the literature. Therefore, before discussing Nāyikā Bheda in the context of contemporary Kathak, it would not be unwarranting to look in to what "Saṅgīta" has to do with "Sāhitya", as also into the collaboratory literature of Kathak dance.

## Relationship of Saṅgīta vis-a-vis Sāhitya

In the Indian tradition the word "Saṅgīta" has been, from antiquity, deeply related to Sāhitya. Music, that is Saṅgīta, implies Gāyana (singing), Vādana (playing instruments) and Nṛtya (dance). Analytically we may divide the expression "music" into two categories, namely the श्रव्य audible music and the दृश्य visual. In the root of "Gīta" and "Vādya" "Nādātmikā Vāka" नादात्मिका वाक् dominates. Nādātmikā Vāka is that by variation of pitch of which the emotions/feelings are expressed. On the other hand, in Nṛtta or Nṛtya, one may witness dominance of bodily gestures. Āṅgika Ceṣṭās are significant movements of limbs of the body in order to convey an idea. The Nādātmikā Vāka and Āṅgika Ceṣṭās have prevailed from time immemorial as strong means of expression. Although they do express the feelings, they, perhaps need the help of the language - to interpret their meaning clearly and distinctly. This establishes the importance of Varṇatmikā Vāka or Pada (meaningful word). This Pada inspires/produces a specific suggestion in dance via Gīta.

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Dhvani, Śabda, or Nada[1] is the root origin/element of music and literature. In music, it attains its extreme excellence in the form of syllable less sound-वर्ण विहीन ध्वनि or Nādātmikā Vāka, and through Varṇatmikā Vāka as medium, its other facet expresses itself in great magnitude. Language makes us known the specific meaning, whereas music expresses minute details of emotions. Yet it is not altogether possible to draw a dividing line between the two. When the elements of music are infused into a language through the medium of ascents and descents of sound or Gīta (Poem), the expression attains a strong and stable platform. On the other hand, by way of use of "Pada" (words of specific meaning) it becomes easier for the performer to elaborate on the emotional aspect of depiction of a particular situation.

Bodily gestures too have a special relationship with Dhvani (sound). When the pitch and intensity of sound increases during the expression of vigorous emotions, then bodily gestures too attain elevation of vigorous visual form of expression simultaneously. Under a given situation where Karuṇā (compassion) renders the pitch and intensity of sound low, bodily movements too decline simultaneously. This relationship of bodily gestures with emotions expressed through the medium of sound appears to be universal.

In the beginning of human civilization, when man did not have language, he may have probably been expressing his thoughts and feelings through the pitch and intensity of Dhvani. In our dealings with people, we occasionally employ bodily gestures, and ascent-descent of sound to make our feelings and intensions more picturesque and comprehensible. Language imparts direction to these thoughts, or rather specifies an area for them. By keeping oneself within this "specified" area, by way of Āṅgika Ceṣṭās, ascents, and

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1 Dhvani = Sound. Śabda = word. Nada = Musical Sound

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descents of Dhvani, i.e. the bodily movement and modulation of voice, one is able to take along the listener / viewer to the Desired state of emotion. Thus, the previously mentioned three elements are important communicators of feelings. If even one of the three elements is weak or missing, the expression will also suffer accordingly. The previously mentioned three types of expressions have, from time immemorial, made their individual identity felt as an art. Kāvya (poetry / literature) was developed by language based expression, the Nṛtya (dance) was developed by bodily gestures based expressions and the poem by Nādātmikā Vāka (pure sound). Although instrumental music has been mentioned as an independent art, the string and wind instruments have been allotted Svara-Vādya Category owing to their connections with Nādātmikā Vāka. They create language less sound; and are not expected to produce language. Musical instruments create melody by themselves. The percussion and idiophonic instruments are employed for उपरंजन and कालमापन of Gīta. It is for this reason that they are considered subordinate to Gīta. It is worth mentioning here that language based expression has contributed to independent development of Kāvya. But it does not necessarily imply that Kāvya or Pada should not be employed along with Gīta or Nṛtya. The fact is, that, in the definition of Gandharva the Pada is essentially taken along with Svara-Tāla.

गान्धर्वं त्रिविधं विद्यात् स्वरतालपदात्मकम् ।

*(N.S. / 28 11)*

In the matter of applied art, too, the area of Gīta is not limited to Svara and Laya-Vaicitrya (rhythmic variations) alone, and the structure of Gīta Prakāras or Prabandhas (compositions) in fact depended greatly on Padas. When Padas, infused by Svara-Tāla and depicting specific meaning, come alive and transform the meanings comprehensible to mind into the meaning

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agreeable to emotions, then alone a poem is born. Āṅgika Ceṣṭās (or dance) enhance manifold the universal comprehensibility of these emotions. When meaningful word (Gīta), instrumental music and Nṛtya are judiciously blended together, a heavenly joy is experienced by our senses. That, probably, is the reason for the combined use of the aforesaid arts despite variation in their means of expression. In scriptures too, we often find mention of these. However, it is important to note that Nṛtya, for its total comprehensibility, needs the support of Pada, together with Svara and Tāla. In this connection, it will not be out of place to consider the difference between Nṛtta and Nṛtya.

## The character of Nṛtta and Nṛtya : and place of Padas therein

A Nṛtta pertains to complicated movements of limbs of body. Nṛtta contains a great amount of dynamic movement of limbs and is not expected to convey any specific meaning.[1] In other words, it is devoid of Abhinaya and solely bases itself on the Tāla and Laya.[2] On the other hand, Nṛtya essentially embodies Āṅgikādi types of Abhinaya.[3] Of the four types of Abhinaya, only the three, namely Āṅgika, Vācika and Sātvika are used in Nṛtya. The fourth Āhārya is left out. Vācika and Sātvika are essential to Āṅgika Abhinaya. Both are upajīvya (that on which one depends or rests) of

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1 गात्रविक्षेपमात्रं तु सर्वाभिनयवर्जितम् ।
आंगिकोक्तप्रकारेण नृत्तं नृत्तविदो विदुः ॥
*(S.R. / 7 · 27-28)*

2 नृत्तं ताललयाश्रयम् ।
*(D.R.. / I · v. 9)*

3 आंगिकाभिनयैरेव भवानेव व्यनक्ति यत् ।
*(S.R / 7 / 26-27)*

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Āṅgika Abhinaya. It is clear, therefore, that the Pada amalgamates itself with the Nṛtya in the form of Vācika Abhinaya and the same Padārtha (meaning of a word), finds expression though Vācika, Āṅgika and Sātvika Abhinaya performed together. It is for this reason that Nṛtya is called 'Padārthābhinayātmaka'. Being able to express the meaning of every single word by bodily movements and hand gestures, Nṛtya is considered 'Padārthābhinayātmaka'. On the other hand, in Nāṭya (drama) all the four elements of Abhinaya are employed, its purpose being Rasa-Paripāka (complete accomplishment of a sentiment). As such, Nāṭya is considered 'Vākyārthābhinayātmaka', i.e. Abhinaya of sentence in whole.[1]

It may be recalled that, in Nṛtya the dancer is required to perform the Abhinaya of varying situations and / or of different characters in a single act. As such there is not great scope for depiction of different Āhārya (costumes etc.), and the dancer has to resort to some kind of help from whatever capacity the nature has blessed her/him with. Under the circumstances, Padas capable of conveying an appropriate sentiment prove to be of great consequence. In other words, Padārthābhinaya becomes important.

Bharata has described an alphabet as Pada :

यत्स्याद्क्षरसम्बद्धं तत्सर्वं पदसंज्ञितम् ।

*(N.S. / 32 / 28)*

But according to Panini a Pada means a meaningful word :

सुप्तिङन्तम् पदम् ।

*(Aṣṭādhyāyī / 1 / 4 / 14)*

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1 वाक्यार्थाभिनयात्मकान्नाट्यात्पदार्थाभिनयात्मकमन्यदेव नृत्यमिति ।

*(D.R. / Avaloka / page 6)*

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Although in dance the artiste does not translate the entire sentence into her Abhinaya, and rather concentrates on depiction of the central idea of what the sentence intends to convey, Padas in Vācikābhinaya do not show their independent identity, and are rather parts of a sentence or group of sentences. Thus, the dance needs the assistance of a poetic composition made up of Padas and sentences.

## Vākyārthābhinaya prevails over Padārthābhinaya

One more point may be mentioned here. It appears from a close analysis of the character of the present day Kathak that Vākyārthābhinaya dominates over Padārthābhinaya in this dance form. Although in dance the Padārtha (meaning of single word), and not the entire sentence, is expressed by Abhinaya. In Vācikābhinaya, the form of a sentence or group of sentences is essential if it must find expression through dance. Besides, a close analysis of contemporary Kathak also reveals the fact that Vākyārthābhinaya dominates over Padārthābhinaya. In Bharatanātyam and allied styles of dance, various meanings of Padas of accompanying poetic compositions are expressed by different Āṅgika Ceṣṭās or established symbols. The present day Kathak, it seems, does not contain in itself such degree of symbolism as is evident in Bharatanātyam and other similar dance styles. That is probably the reason why the other classical dances are not as much comprehensible to public as is Kathak. Only such audience, who is familiar with the Āngikabhinaya, is able to experience genuine joy out of such symbolic gestures during the performance of a dance. *In Kathak on the other hand, the expression is quite simple and comprehensible and is effortlessly grasped and enjoyed by each and every category of audience, despite the fact that interpretation of Padas into bodily gestures is done to a much smaller degree in this dance form.* Nevertheless, the central idea of the

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poetry is so comprehensively interpreted by bodily gestures that it finds identity with the experiences of our everyday life. Its communicability becomes much easier due to its closeness with the local folks. In other words, Kathak dance embraces classical symbolism and symbols gathered from the folk and use them as a medium, to enrich its preventability. *Although Kathak, being symbolic in a lesser degree as compared with other styles of Indian classical dances, may not be adequately able to give expression to each and every Pada of the story, its communicability with the masses is in no way ill effected, and is rather better comprehended by them owing to its closeness with the folk symbolism.* Thus, it is evident that the poetry and literature have always been closely connected/related with dance. It is important to note that poetry essentially be of Geya character or one of the Gīta Prakāras if it were to be utilized for the purpose of dance. Therefore, we shall now take a brief look on the dance related Gīta Prakāras.

## Dance related compositions

Nāṭya-Śāstra discusses not only Dhruvā[1] and Gītakas[2] but also meaningless songs such as Nirgītas[3] based on Vāka-karaṇas. In addition, on all the three occasions Ācārya Bharata has mentioned the blending of Nṛtya therein. The Ācāryas has, agreeing that the Nṛtta may not necessarily convey a specific

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1 एवं प्रयोक्तृभिः कार्य ध्रुवाणां सम्प्रवेशनम् ।
यथा स्थानाश्रयोपेतं यथानृत्तकृतं तथा ।।
*(N.S. / 32 / 324)*

2 वर्धमानान्तर्गततया नृत्ताश्रयत्वेएतान्ङ्गानि तु स्वातंत्रयेण प्रयोगः ।
*(N.S. / 31 / A.B. p.199)*

3 न गीतकार्थसम्बद्धं न चाप्यर्थस्य भावकम् ।..... नृत्तं प्रवर्तितम् ।
*(N.S. / 4 / 262-264)*

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meaning, recommended its inclusion in the composition for the purpose of elegance. Nevertheless, it should well be ascertained that the above-mentioned Dhruvā, Gītaka and Vāka-karaṇas are relevant to Nṛtta and/or Nṛtya in Nāṭya related – Pūrvaraṅga (back the stage, before the actual play starts). Those Gīta Prakāras which were employed in dance compositions independent of Nāṭya have been discussed in subsequent works. The Nṛtta related portions of Bṛhaddeśī (a work of 6th century by Mataṅga) is not traceable today. However the portion of Bṛhaddeśī we could obtain does not appear to convey that the Gīta Prakāras have any relationship whatsoever with Nṛtya. Though Śārṅgadeva has, in his book Saṅgīta Ratnākara, shown relevance of a few Deśī-Prabandhas with Nṛtya. These dissertations have been discussed in Bṛhaddeśī also, and it seems likely that Mataṅga may have shown some connection of these dissertations with dance. However, Rāsaka Prabandhas do not find a place in Bṛhaddeśī, whereas Bāṇabhaṭṭa a contemporary of Mataṅga has mentioned female artistes as singing and dancing on vulgar Rāsaka Padas in accompaniment with a number of musical, instruments such as Āliṅgyaka, Veṇu, Jhallarī, Taṅtrī, Patah, Alābu-vīṇā and Kāhala etc.

Mānasollāsa, written by Someśvara, is not in fact a book on music. Yet one finds an ample of characteristics together with illustrations related to many a Prabandhas. Of these, "Rāga Kadambaka" has been mentioned to have been sung and danced with Tāla.[1]

In Nāṭya Ratnāvalī, use of Sūḍa of both Śuddha and Sālaga (Sālaṅga) varieties in Nṛtta has been mentioned. The author speaks of nine Bhedas of Sūḍa Prabandhas. They are Elā, Karaṇa, Varṇasara, Kaivāda, Jhombaḍa, Tribhaṅgī, Vartanī, Rāsaka and Ekatālī. Besides, Gīta Prabandhas such as

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1 Mānasollāsa / iii / p.63

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Carcarī and Caryā are employed in Rāsaka Nṛtya and Ghatisaṇī subsequently. Dhruvapada, together with Elā, are discussed in the context of Peraṇī system of dance.[1]

The author of Bhāva Prakāśanam enumerates as many as twenty Bhedas of Toṭaka to Padārthābhinaya. Various descriptive topics in the form of Vṛtti, such as Paṭhya-vṛtti, Gīta-vṛtti, and Bhārati-vṛtti, have been discussed in a majority of them.[2] Specific mention has been made of the method of using Prabandhas like Gāthā, Mātrā, Dvipathaka and Dvipadi in Nṛtya Bhedas such as Bhāṇa, Kāvya, Mallikā, and Kalpavallī.[3]

Saṅgīta Ratnākara, the first available important text dealing with music as an entity very independent of Nāṭya, relates a number of Prabandhas with dance. In "Nartanādhyāya" the author mentions three styles of Nṛtya, namely Śuddha, Goṇdalī and Peraṇi.

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1 Nāṭya Ratnāvali / p. 215 / 80-81, 218 / 95, 223 / 130-31

2 दशरूपेण भिन्नानां रूपकाणामतिक्रमात् ।
अवान्तरभिदाः काश्चित्पदार्थाभिनयात्मिकाः ।।
ते नृत्यभेदाः प्रायेण संख्यया विंशतिर्मताः ।
तोटकं नाटिका गोष्ठी सल्लापः शिल्पकस्तथा ।।
डोम्बी श्रीगदितं भाणो भाणीं प्रस्थानमेव च ।
काव्य च प्रेखणं नाट्यरासकं रासकं तथा ।।
उल्लोप्यकन्च हल्लीसमथ दुर्मल्लिकाऽपि च ।
कल्पवल्ली मल्लिका च पारिजातकमित्यपि ।।

*(Bhāv. Pra. / ix / p.374)*

3 Bhāv. Pra. / ix / p.379-393

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## Śuddha Paddhati

The author discusses dance in accompaniment of various Geya and Vādya Prabandhas. Melāpaka and Gajara Vādya Prabandhas are played prior to dancer's entry into the stage. After entry, Vādya Prabandhas such as Upaśama, Pada, Otā, Kavitta, Malapa, Avatsaka, Rigoṇī and Tuduka etc. are played in a pre-determined sequence and the dance is performed embodying various Nṛttāṅgas. Thereafter any one of the Elādi Prabandhas is sung and dance performed with its three verities, i.e. Nāṭya is displayed by rasāśrita gītārtha, Nṛtya by its bhāvābhinaya, displays bhāvāśrita gītārtha and Nṛtta by appropriate bodily movements.

## Deśī Paddhati

In Deśī Paddhati, the dancer is called "Gauṇdalī". The dancer, skipping the difficult Prabandhas such as Elā herself sings the Sālagasūḍa songs playing the Trivalī (an instrument) hanging on her shoulder performs Lāsya nartana simultaneously. In this style of dance special Sālagas are used, specific Tālas are played. The song and dance is of fast pace. Gauṇdalī, the dancer, presents चतुर्विध स्वस्थानयुक्त रागालप्ति. The main singer sings रूपकालप्ति गान. If the dancer does not sing owing to an in-adequate voice, then she is called "Mūka Gauṇdalī".

## Peraṇī Paddhati

In this dance style, the male dancer performs the art. He is head shaven, wearing a Cotī and with ashes-applied all over his body, wearing ghuṅgarū (bells) around his waist and singing Sālagasūḍa himself, he performs the

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Cāri Pradhāna Nṛtya. The Vādya Prabandhas and Uṭṭavaṇa etc. accompany the dance in Vilambita laya (slow tempo). [1]

It is evident from the above that during the Saṅgīta Ratnākara period Sūḍa Prabandhas such as Elā, Karaṇa, Dheṅki, Vartanī, Jhombaḍa, Lambhaka, Rāsaka, Ekatālī, and Sālagasūḍas, such as Dhruva, Maṇṭha, Pratimaṇṭha, Niha-sāruka, Aḍḍatāla, Rāsaka and Ekatālī Prabandhas were very well employed as accompaniment to Nṛtya.

Among the subsequent works "Saṅgīta Rāja"(Nṛttaratna Kośa is a chapter of this huge treatise) occupies an important place, wherein the use of Sālagasūḍa Prabandhas belonging to Goṇdalī style of dance has been mentioned. Besides evidences are available of the use of Prabandhas (song compositions) in various "Deśī Nṛtya" styles, such as Dvipadī is sung in Carcarī, Dohaka in Dohaka dance. "Nāṭya Rāsaka" mentions the use of songs depicting the stories of kings.[2]

## The Aṣṭapadī

We have discussed the Gīta Prakāras on the basis of textual tradition. However existence of Nṛtya-Gītas (songs or compositions related to dance) other than those mentioned above cannot be denied. Jaideva the author of Gīta Govinda used to sing the Aṣṭapadīs and his wife Padmāvati accompanied him by dancing and acting on his Aṣṭapadīs. Although these Aṣṭapadīs have been recognized as Prabandhas, their applications with dance have nowhere been mentioned in textual tradition. It has been a

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1 S.R. / vii /1301-1325

2 Nṛttaratna Kośa / ii / p. 22

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common practice to dance on Aṣṭapadīs ever since the medieval period, and it is evident even today.[1]

In the fifteenth century, during the reign of Mānsingh Tomara, Dhruvapada and Viṣṇupada were introduced in Madhyā-deśīya-Bhāṣā. Of these, the topic of the theme of Viṣṇupada took the Bhakti course, whereas the Dhruvapada adopted the Laukika Śṛṅgāra (worldly love) for its theme. These compositions gained overwhelming popularity with the Hindī speaking people of the Northern India. Pandit Veda, the Courtesan of Śāhjī, has spoken of use of Dhruvapadas in dance.[2] Although the use of Dhruvapadas in dance is not in vogue today, it existed in the Nepal Darbāra until middle of the twentieth century. More than one of the five Gurumātās of T.L.Rāṇā used to sing Dhruvapadas and performed Helā Pradhāna dances. According to Prof. Premlata Sharma, Ṭhākura Jaideva Singh had himself witnessed the Dhruvapada-linked dances.[3]

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1 Saṅgīta Rāja / Gīta Ratna Kośa / P.576-577

2 गीयमाने ध्रुवपदे गीते भावमनोहरे ।
नर्तनं तनुयात्पात्रं कान्ताहास्यादिदृष्टिजम् ।।
नानागतिलसद्भावमुखरागादिसंयुतम् ।
सुकुमारांगविन्यासं दन्तोद्योतितहावकम् ।।
खण्डमानेन रचितं मध्ये मध्ये च कम्पनम् ।
यत्र नृत्यं भवेदेवं ध्रुपदाख्यं तदा भवेत् ।
प्रायशो मध्यदेशीयभाषया यत्र धातवः ।
उद्ग्राहाभोगरहितमन्वर्थमपरे जगुः ।
स्यादक्षिभ्रूविकारादिश्रृंगाराकृतिसूचके ।।

*(Bharata Kośa / P. 299)*

3 Dhrupada Vārṣiki / Article by Prof. Premlata Sharma /1987 / P.71

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Besides, written evidences, application of dance in conjunction with poetry of Hindī Bhakta poets of medieval period, is also available; for instance, Mīrābāi used to dance to her own poetry (Padas).[1] Aṣṭachāpa poets too danced to the tunes of their own poetry.[2]

## Gīta in various dance forms

It is an established fact that in the modern times too the Gītas are used in some form or the other in various styles of dances for instance the Manjutharā gītamāla is used in Kathakalī for the purpose of Nṛtyābhinaya. Manjutharā is a piece from Jaideva's Gīta Govind. Singing and dancing is done on Saṁskṛta ślokas also.[3]

In Bharatanāṭyam, dance is generally done on Śabdam, Paḍam, Jāvalī, Kīrtanam and Ślokam. Śabdam, Kīrtanam and Ślokam are generally danced in prayer of the Almighty Lord, whereas the Padam and Javalīs are, erotic poems relating to Kṛṣṇa carita. For performing Abhinaya, Padas are taken from Saṁskṛta, Tamil, Telugu and Kannaḍa literature.[4]

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1 पग घुंघरू बांध मीरा नाची रे ।
मैं तो अपने नारायण की आप ही हो गई दासी रे ।
*(Mīrā kī Prema Sādhanā P. 302)*

2 थेई ता थेई थेई करत निर्तत नटवरलाल गावत हिंडोल रस रंग रच्यो भारी ।
मुरलिका अधर धरी बजावत संगीत सों, नाद सुनि विवस हो चली ब्रजनारी ।
आप ठाड़ी भई लाल के ढिंग, पाठकें गुलाल कछु मोहन पें डारी ।
काछिनी खुलि गई चंद्रिका लटकि के मदनमोहन की लेत बलिहारी ।।
*(Aṣṭachāpīya Bhakti Saṅgīta / 3 -4 / P.78)*

3 Kathakalī Nṛtyakalā / P. 45

4 Traditions of Indian Classical Dance / Mohan Khokar / p.60

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Among the various forms of Odissī dance, the Pallavī Nṛtya is a Nṛtyābhinaya presentation wherein Pallavīs are danced based on Ragas.

Noteworthy among these are Vasanta Pallavī, Kalyāṇa Pallavī and Mohana Pallavī. In fact, the tradition of Gītābhinaya in Odissī appears to have originated from Aṣṭapadīs of Jaideva. Abhinaya is translated into dance chiefly on Aṣṭapadīs and on the poems of allied Vaiṣnava Poets.[1]

In Kucipuḍi, the dance presentation is mainly done on Śabdam, Ślokam and Padam. Ṭhe Maṇḍūka and Daśāvatāra are the popular Śabdam in Kucipuḍi. Kṛṣṇa Śabdam is based on Nāyikā-Bheda. Poet Kṣetrajnya's Padamas are very popular Nāyaka-Nāyikā Bheda based Padamas in Kucipuḍi style of dance. Besides dance is performed on Aṣṭapadīs of Gīta Govind and on Saint Tyāgarāja's poetry.[2]

As for Maṇipurī style of dance, the tradition has been to dance and act on the poetry of Saṁskṛta. Maithilī and Bṛaja languages. Poets such as Jaideva, Vidyāpati and Canḍidāsa are the preferred ones.[3]

Meaningful Gīta Varieties specifically used as complimentary to Kathak Nṛtya are Īśa Vandanā, Bhajans, Thumrī, Horī, Cāncar, Dadrā, Gazal, Aṣtapadī and Caturaṇga. Besides, a few artistes have occasionally danced on Dhruvapadas and Khayāls too. Though Kavitta is not a Gīta, yet it has been taken as a sahayogī-kāvya (collaboratory poetry) of Kathak dance. We shall discuss here the literary aspect of such gīta-prakārs.

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1 Odissī Dance / Patnāik / P.89-91
2 Traditions of Indian Classical Dance / Mohan Khokar / p.118-119
3 Traditions of Indian Classical Dance / Mohan Khokar / P. iii

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## Collaboratory literature of Kathak dance

As has been already said earlier, the aim of dance has been to act on the Padārtha (meaning of every single word) of poem (Gīta). However, the topic of these poems is usually diverse in nature, and these have long been employed in dance on the basis of historical evidence. However, dwelling upon the subject matter of the collaboratory literature of Kathak dance vis-a-vis this study at hand, is perhaps undesirable. The subject matter of traditional dances can chiefly be placed into two categories. The first may comprise of the amorous compositions (Laukika Śṛṅgāraparaka) and the other may be impregnated with Alaukika Śṛṅgāraparaka or Bhaktiparaka composition.

The scope of amorous compositions and the climax of its portrayal is very much evident in Nāyikā bheda and Nāyaka-Nāyikā relationships. Although the Nāyaka-Nāyikā bheda extends to Alaukika Śṛṅgāra too, but then their Ālambana is different. In Laukika Śṛṅgāra, human beings are portrayed whereas in Alaukika Śṛṅgāra the abhinaya of Gods is performed. Occasionally the Almighty is portrayed as Nāyaka and human soul as Nāyikā. Often Bhakta poets embellished their compositions with this type of Alaukika Śṛṅgāra.[1]

A majority of compositions of Kathak dance is Kṛṣṇa-līlā oriented. Of these, such episodes as Pūtanā-vadha, Jhūlā, Ulūkhala-bandhana, Mākhana-corī, Cīra-haraṇa, Govardhana-līlā, Kāliyā-damana, Rāsa-līlā, Horī, Draupadī vastra-haraṇa, etc. are worth mentioning. Besides mythological stories relating to Maryāda Puruśottama Rāma, and Naṭarāja Śiva - such as Sītā-svayamvara, Pancavatī-prasaṅga, Sitā-haraṇa, Jatāyu-mokṣa, Meghnāda-

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1 Aṣṭachāpīya Bhaktisaṅgīta / 3 - 4 / 101

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vadha, Śiva-śṛṅgāra, Gaṅgā-avataraṇa, Dakṣa-prajāpatī-yajnya, Bhasmāsura Mohinī etc. are also portrayed. A number of stories relating to various Avatars (incarnations) of Viṣnu are amalgamated into one composition called Daśāvatāra, have also been a subject matter of Kathak Dance. Jaideva's popular Aṣṭapadī - "Jai Jagadīśa Hare" - is worthy of mention in this regard. Some of the contemporary Kathak artistes are choreographing historical characters such as Shām-e-Avadh, Mālatī Mādhava and Kumara Sambhava as raw materials for their Abhinaya.

Līlā Puruśottama Kṛṣṇa has been unanimously accepted as the Avatāra that embraces in himself the "Sixteen Kalās". Kṛṣṇa is a wonderful blend of Alaukika plus Laukika Līlās. One the one hand He is esteemed amongst the people for His extra humanitarian temperament, and on the other, He possess an extra ordinary faculty of expression of human sentiments. Of the various aspects of human sentiments, a disciplined expression of human behaviour is evident in plenty in Kṛṣṇa's character. If one visualizes the relationship between Gopīs and Kṛṣṇa in the light of Jīvātmā-Paramātmā philosophy, there remains absolutely no reason for doubt about the orderliness of behaviour between the two. Because then, the emotions become boundless, and the so-called Laukika and societal controls become thin.

In actual life, as also in aesthetic arts Rati sentiment ever shadows all other sentiments. The pervasiveness of Rati, that is Śṛṅgāra - is such that its interpretation may even extend to mean LOVE for GOD. It is for this reason that this sentiment is also called Rasarāja (king of sentiments). Broadly speaking the scope of Śṛṅgāra extends from Laukika relationships through to Alaukika relationships. There is abundant literature pertaining to both in traditional Indian texts. Laukika Śṛṅgāra has been the area of work of Rīti poets. On the other hand, Bhakta-poets chose Alaukika Śṛṅgāra as their

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share. Śṛṅgāra originates from the attraction between two individuals of opposite sex, and terminates in their oneness. This duality of Śṛṅgāra has been personified in Indian literature in Nāyaka-Nāyikā relationships. The aforesaid transformation of duality of Śṛṅgāra sentiment into one compact entity is an ongoing process. The audio visuality of the highest degree of excellence of Rati sentiment can be experienced in Nāṭya, and Nṛtya alone. Of the aforesaid Gīta Prakāras the subject matter of Thumrī chiefly bases itself upon Nāyikā bheda. This is especially true of Thumrī in Kathak. Besides, Dhruvapada, Dhamāra, Horī, Cāncar, Dādrā too are some of the Gīta Prakāras which embody Nāyikā bheda.

It is important to mention that considering the contents of these Gīta Prakāras, it is possible to link them with one Nāyikā bheda or the other. However, there has been a complete lack of serious awareness amongst a majority of dancers as regards portrayal of these Nāyikā bhedās in their presentations. Of course, during the recent past a few artistes have made a beginning in this direction. It is worth noting that a major lot of the Kāvya, used as complimentary to Nṛtya, is Bhakti oriented and not Rīti oriented. The general notion, that the contemporary Kathak is greatly influenced by Rīti Kāvya, is not wholly true. In fact, the subject matter of Rīti literature employed in Kathak bases itself upon Nāyikā Bheda. But this cannot, and should not, be construed to mean that Nāyikā bheda belongs to Laukika Śṛṅgāra area. It should rather be assigned the Alaukika Śṛṅgāra area. In these compositions, the poet identifies himself with various Nāyikās. Description of the Nāyikā, corresponding to her various states, is available in plenty, in literary works, and everywhere in these scriptures, the Nāyaka is imagined as representing the Almighty God - especially Kṛṣṇa, because in the Indian cultural setup, the incarnation of Kṛṣṇa has far better acceptance than other Gods among the people. Kṛṣṇa also has the solid backing of

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Śrīmada Bhāgawata. As such, it is quite logical to call the Sahayogī Kāvya of Kathak as Bhakti oriented, rather than Rīti oriented. Truly speaking the Nāyikā Bheda related manifestation has become synonymous (identical) and coextensive in sense-and usage within Kathak in the context of Bhakti. As a result, the artiste enjoys an opportunity for expression of her skill on the one hand, and gains social acceptance on the other.

In contemporary Kathak, there exists an abundance of vivid depiction of Nāyikā-bheda. Thumrī sāhitya appears to have attained complete synonymy with Nāyikā bheda. Gīta prakāras such as Horī, Cāncar, Dadrā etc. depend chiefly on Nāyikā bheda. An occasional introduction of a shift from Nṛttāṅga to Nṛtya or Abhinaya is often linked with Gīta prakāras. Abhinaya of historical narratives, or depiction of sentiment other than Śṛṅgāra and devotional sentiments, is done by hardly any artiste these days. Although literature of this nature is not lacking in content in our tradition, the need to pay deliberate attention in that direction, and to provide specialist training to that effect, is yet to be realized. It would not be unreasonable to expect from the present generation of talented artistes (who are busy experimenting on new techniques) to exploit the previously mentioned possibilities for the sake of enrichment of contemporary Kathak.

## Nāyikā bheda in Kathak prayoga

Thumrī enjoys a pride of place in Kathak, especially in the context of Nāyikā bheda. Whether Thumrī is vocal, or whether it relates to dance, the Nāyikā bheda prevails there all the time. Thumrī was born and brought up during the same period, which saw the dawn and flourishment of Kathak.

By the end of eighteenth century, and during early nineteenth century, the art loving people of Lucknow were developing a growing taste for Thumrī

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as well as Kathak dance. Pragāsajī, the ancestor of present day Lucknow school, had by this time made his presence felt in the court of Nawāb Āsafuddaulā. Later on both, the Kathak and the Thumrī got respectful acceptance in the court of Nawāb Wāzid Alī Shāh. Of the people who pioneered the development, and popularization, of Thumrī in Kathak, Paṇdit Bindādīna Mahāraja of Lucknow School may be placed on the top. He wrote, and composed, a number of new Thumrīs, and stage performed them with eloquence. His Bhāvābhinaya was super on all occasions. It is believed that Bindādīna Mahāraja had composed around fifteen hundred Thumrīs. [1]

During those days, Thumrīs were employed two-fold. On the one hand, these were used by Kathak dancers, as well as prostitutes who expressed the meaning through dance, bodily gestures, and Abhinaya, and on the other, they were sung by vocal artistes, who gave effective expression to theirs meanings through their balanced rendering of Svara-Sanniveśa and Kāku. It is important to clarify here that the Thumrī employed both by dancers as well as singers, have common themes, and as such have not been separately classified. However, due to difference in medium of presentation one of them is called the "Nṛtya Pradhāna Thumrī", whereas the other is known as the "Gāna Pradhāna Thumrī".

Literary analysis of Kathak related Thumrī, Dadra, Hori, Cāncara etc. show that these Gīta Prakāras give us glimpses of only a limited number of types of Nāyikās although scriptures mention as many as 384 types of Nāyikās, we have preferred to chose fourteen of Them (3 attribute based, 3 age based & the Aṣtanāyikās) for the sake of feasibility. Of these, the present day Kathak utilizes Aṣtanāyikās for the purpose of Abhinaya, though artistes of older generation performed the age based Mugdhā, Madhyā and Praudhā

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1 Kathak Nṛtya / L.N.Garg / 30

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nāyikās too. I have personally witnessed Paṇdit Rāma Kṛṣṇa Śuklā of Hyderabad portraying the aforesaid age based Nāyikās, during a seminar in the year 1988. Yet, a majority of established artistes of present day does agree that the contemporary Kathak embraces only the Aṣtanāyikās for its purpose.

Not only that, some of them have even admitted that not all the Aṣtanāyikās are portrayed in full today, and that hardly any single performer is capable of doing it. Only Khaṇditā, Abhisārikā Virahotkaṇṭhitā and Svādhīnapatikā are performed in the Kathak of present day. To my mind, Kathak has become almost devoid of Abhinaya today. Save a few, all artistes are chiefly dancing the technique part of Kathak. On this, I came across a few facts during my interview with them. The previous generation Kathak Gurūs did not have academically sound base. They received their knowledge through oral tradition. And they handed down the same knowledge to their disciples. As of Nāyikās, it appears that Lucknow Gharānā has been commanding a dominating position all through. The late Śambhū Mahāraja was capable of dancing the Abhinaya of "Kaun Galī Gaye Śyāma" for the whole night. These Gurūs were blessed with a profound understanding of Abhinaya, together with ability to perform equally effectively on diverse topics. Apart from Aṣtanāyikās, they portrayed Mugdhā, Svakīyā etc. with super elegance. Of course, they may not have been aware of the theoretical name for them (as approved by the scriptures) probably because they were not directly connected to the traditional academics of Nāyikā bheda. Whatever Geya material they used, was sufficient for them to grasp the central idea and to portray the Nāyikās quite convincingly, yet they were still unable to identify, the theoretical names for the Nāyikās and their types and sub-types. Smt. Kumkum Dhar confirmed this when I interviewed her last. She said that her Gurūjī (Lacchū Mahāraja) never mentioned a name for any Nāyikā.

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Yet he graciously and with minute details depicted the difference of one Nāyikā with the other. Smt. Kumkum also told that she had heard the Gurūjī using the terms "Khaṇditā" and "Virahiṇī" and had learnt relevant (Mucial Patterns) also relating to them. But, Gurūjī took the help of phrases as mode of expression such as "a shy heroine", "A matured heroine" etc., "The one who is shy, and the one who is matured as regards experiences of love", etc. It may be noted that the aforesaid Nāyikās and their characteristic features conform to the definitions as enunciated in Śāstra, and these are called Mugdhā. Madhyā, Praudhā, Rūpa-garvitā and Pragalbhā respectively.

Serious probe has disclosed that a majority of present day Kathak exponents do freely use for their portrayal of Nāyikās the musical patterns/compositions written and composed by Bindādīna Mahāraja. As has been already mentioned Bindādīna Mahāraja had authored about fifteen hundred Thumrīs. One of the present day writers opines that, about two to three hundred of Biṇdādīna's Thumrīs are in vogue (popular favour) even today.[1] However, my interview with a number of senior artistes has revealed that only 30-40 Thumrīs written by the Mahāraja are being performed.[2] It is a common belief, that Paṇdit Birjū Mahāraja has memorized by heart a number of Bindādīna Mahāraja's compositions and that he has a huge collection of Bindādīna's compositions. Nevertheless, it is actually observed that Birjū Mahāraja himself performs Abhinaya on just a few selected compositions.

Apart from Bindādīna's work, a number of compositions of Nawāb Wāzid Alī Śaha are also in circulation, on which Abhinaya is done by the Kathak

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1 Kathak Nṛtya Śikṣā / III / P.126

2 Smt. Rohiṇī Bhāte, Smt. Damayantī Joshī, Smt. Kumkum Dhar, Pd. Rāmlāla. Smt. Ranjanā Śrivāstava: Oral interview.

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artistes. Besides, Rāigarh state of Chhattisgarh had already attained status of dancer's heaven by the middle of the twentieth century. King Chakradhar Singh, the ruler of this state, did a commendable job towards protecting and nurturing Kathak. He arranged to write and rewrite a number of scriptures on music. One of them titled "Nartana Saravasvam" may be regarded as a definitive treatise on Kathak dance.

It is believed that this huge book contains a big collection of Kathak related compositions.[1] It is an irony that this book could not be published, nor it is possible to have a glimpse of this valuable work in its original manuscript. However, I succeeded in securing a few Rāigarh Darbāra compositions from Paṇdit Kārtikarāma, Pandit Kalyāṇadāsa Mahanta, Gurū Rāmlāla, and Ṭhākura Mahendra Pratāpa Singh.

## Kathak is performed in Dhruvapada and Khayāla

I came, to know from Smt. Rohiṇī Bhāte, Smt. Damayantī Joshī and Smt. Kumkum Dhar, that apart from Lucknow and Rāigarh Darbāra compositions, some of the artistes are engaged in performing Abhinaya pertaining to Nāyikā bheda, in Dhruvapada and Khayāls also. We all know that the practice of dancing on Dhruvapada has been discontinued, but according to Smt. Ramādevī Miśrā, Paṇdit Birjū Mahāraja does perform on Dhruvapada. Besides, the Khayāla is also being experimented by some presently. Smt. Damayantī told me that she dances on Khayāla occasionally. Later I saw her performing on Khayāla through her video recording, in Bhārata Bhavana, Bhopal. Smt. Rohiṇī Bhāte also agreed about dancing on

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1 Paṇdit Kalyāṇadāsa Mahanta, Paṇdit Burmanalāla, Paṇdit Rāmlāla and Ṭhākura Mahendra Pratāpa Singh, all of them of Rāigarh Darbāra, and Śri Tulsīrāma Devaṅgana : through conversation with them.

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Khayāla. However, Smt. Ramādevī Miśrā was quite critical about it. She said - "It is one thing to dance on Khayāla as a matter of experiment, and it is quite another to render a full length stage performance as a regular feature and win the laurels of the audience. It is absolutely impossible," she said.

The reason for this difference in opinion perhaps is that artistes were already taking Dhruvapada as a collaboratory literature for dance and performed Abhinaya on it. There existed an ample of scope for dance in these compositions. On the contrary, the compositions of Khayāla are more Gāyakī oriented than dance oriented, and there remains hardly any chance for the Pada to make its presence felt there. Because Abhinaya on physical gestures is hardly possible to be expressed through the medium of dance, and because compositions, meant for vocal rendering, are quite different in nature and obligation and may not be quite feasible for dance, and further because they are especially composed for the purpose of dance make the expression of physical gestures more natural and appealing, the Khayāla does not seem to be quite appropriate to dance. Therefore, it is now evident that the present day artistes mainly base their Abhinaya on the compositions of Bindādīna Maharāja. However, if one glances over the variety part of Nāyikā bheda related compositions in vogue, one finds that, only the repetition, of Khaṇditā, Abhisārikā, Virahotkaṇṭhitā, and Rūpa-garvitā Nāyikās are in popular circulation.

I have been privileged to come across some of the compositions wherein, after enumerating the Lakṣaṇas (qualities) of a particular Nāyikā, her type also has been mentioned in the last line of the composition. These compositions are composed in various Ragas and Tālas, and are similar to Lakṣaṇa Gīta. We may call these Nāyikā-bheda compositions as "Lakṣaṇa-paraka compositions". A couple of examples :

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Rāga: Āsāvarī, Tāla: Cautāla --

नैना अलसाने भारे ऐसे आज अंजना रे ,
देख मन मेरो पिया अत ही अकुलात है ।
बसन मलीन भये अंजन हूँ नैन धरूँ,
भाव रतन साजत ये औंग राग आत है ।

जगा सारी रात प्यारे, ढीठ न शरमात है ।
सगरी निपट गई, जावो ये सिमट गई
कहे 'हरिवल्लभ' ये 'खण्डिता' कहात है ।

*(Kramika Pustaka Mālikā / ii / 379)*

Rāga: Bhairavī, Tāla: Tritāla -

सखि आज प्रमाद भईला
सखि साजन आप तजीला
चाटु वचन कछु श्रवन न कीने
अर्पित हार तजीला, बोध सखि,
जन के अवमाने पच्छाताप भईला
चरनन ते गिर पर्यो 'चतुर' सखी
तबहुँ न हाथ गहीला 'कलहान्तरिता'
कहत नायिका जिय में दाग रहीला ।

*(Kramika Pustaka Mālikā / ii /402)*

During my interviews with some of the established artistes, I was given to understand that they have not ever heard or seen anybody performing Abhinaya on these Lakṣaṇa compositions, nor have they themselves ever attempted on trying them out. However, all of them agreed that dance could be effectively done on these compositions. To my mind, such compositions must be included in the curriculum of Kathak students, so that the entire

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subject may become more systematic and effective. These compositions may prove to be useful to the beginners for the purpose of performing Abhinaya.

## Abhinaya in Kathak

As for the fourfold Abhinaya in the context of dance Āṅgika, Vācika and Sātvika Abhinaya are already practiced in Kathak, with exception of Āhārya. We have already discussed this in the beginning of this chapter. In Kathak, Āhārya in not taken into account very seriously. It has no prescribed attire of its own. The artiste may wear anything she desires. She may wear a Sārī, a Ghāgarā-Colī, or a Cūdīdāra-frock, etc. The male artistes usually prefer Kurtā-Pyjāmā, or simply a Dhotī.

Of the remaining three forms of Abhinaya, the Vācika acts as a basis for continuity in dance. Vācika is of two types - In Nṛtta (pure dance without abhinaya) portion the dancer herself renders the Bols. This rendering of Bols by the performer is peculiar (belonging exclusively to Kathak). In Bhāva-Pakṣa, the dancer narrates the Kavitta-Chanda, too, by herself. In case of Geya compositions, there are two methods of performing Abhinaya; the first, expressing the Bhāva of composition on the face, and simultaneously showing the meaning by various gestures of hand, and maintaining the Tāla in coordination. In the second method, the artiste places herself / himself on the floor in a specific posture covering her / his feet by a cloth, performs the Bhāva on the entire composition by hand gestures and facial expressions (Mukhaja Abhinaya). This is known as "Baiṭhakī Bhāva" or "Bhāva Batānā". Due to a great deal of scope for Abhinaya in such compositions, the Nṛtta component usually becomes subdued.

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Generally, in Kathak, the employment of hand gestures is not much, so is the case with Āṅgika Abhinaya. What little use of the hand gestures and Āṅgika Abhinaya is at all made in Kathak is generally left to convenience of the dancer. The reason, probably, is that a majority of Kathak exponent hardly possess knowledge of any textual tradition. Gestures that are used in Kathak appear, in most cases, to have been drawn from the folk. Thus, Āṅgika Abhinaya becomes more comprehensible and natural, due to its proximity with the folk practice. The dancer, finding herself freer, is able to bring about a greater variety of unique creativity in her gestures. For instance, in "Kaun Gālī Gaye Śyāma" an immature person will generally stand before the audience asking by gesture as to which way Śyāma had gone? However, late Shambhū Mahāraja used to perform this piece with great variety of gestures. On one occasion he would point at the line of demarcation in the locks of hair on his forehead, as if it were the Gāli (a lane), and then by the gesture of hand ask the audience as to which way Śyāma had gone. On another occasion, he would pretend as if the two eyes were the Gālī, and ask the audience by gesture as to which direction Śyāma had gone. This kind of variety in gesture is called UPAJA or Sañcārī. Generally, the artiste is not alive towards these Sañcārīs. Besides in spite of the fact that he/she may not possess the knowledge of the academic disciplines of the Śāstras pertaining to the Abhiṇaya of Sañcārīs, the artiste by virtue of his/her experience gathered from the folk, and by visualizing the situation of the episode, presents a lively portrayal of the Bhāvās.

In Kathak, generally, the Bhāvābhinaya bases itself on spontaneous forming of the mental image of the situation. Pre-decided / Pre-composed Abhinaya is seldom done in Kathak. The artistes, by her / his inherent ability to perform Abhinaya and of fabricating imagination extempore, imparts credibility to the portrayal of the meaning as suggested by the line of the

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composition. This she / he continues to do in a variety of ways. This is termed as exhibiting the Sañcārīs. It may be said about a Kathak artiste that she is not generally cautious about her / his Abhinaya on the stage. This is perhaps is due to the fact that her / his initial training itself is syllabus-less one and that her / his training is not guided by any particular dance style.

The question often arises as to whether the Abhinaya, in Kathak (may it pertain to Nāyikā-bheda or otherwise) is pre-composed or whether it is improvised. A majority of senior artistes had their own views on this. Dr. Damayantī Joshī said that the Abhinaya could be of both pre-composed and improvised variety. According to her, even the pre-composed Abhinaya is improvised owing to variations in the manner of presentation.

Smt. Ramādevī Miśrā was of the view that the Abhinaya in Kathak is chiefly extempore, and not pre-composed. The pre-composed Abhinaya is characteristic of styles such as Bharatnāṭyama. To my mind, the nature of the music of the south is somewhat conventional (having an agreed meaning). Accordingly, the dance is done without any freedom for improvisation. Besides a majority of dances of the south are closer to Nāṭyadharmī Abhinaya, and lack in scope for improvisation, whereas the nature of Northern Indian music has been liberal and unprejudiced. Of course, these is a prescribed character (the form) for a particular Raga or Tāla, but within the perimeters of the concerned Raga or Tāla the artiste is allowed the freedom to improvise at will. Besides, because of its folk oriented attributes, the improvisation becomes natural and impressive. Thus, the artiste enjoys enough freedom to incorporate variety in his / her presentation as per his / her imagination and ability to perform.

Rohiṇī Bhāte says -"Though there is a great scope for improvisation in Kathak, it is important that the artiste had good command over Abhinaya

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aspect of the story. That is why, it is better that artistes lacking in creative faculty of mind, should dance on pre-composed material. Of course, it is impossible to further improve upon the Abhinaya part by persistent practice on pre-composed matter. To some extent, when artiste is under the supervision of her/his Guru, the dance rendered by her is usually pre-composed. However, after this stage is over and the special mental endowments of the artiste begin to get exalted, then she automatically starts dancing improvised.

Speaking about the senior Gurūs, Smt. Kumkum Dhar asserted that they mostly danced extempore. Improvisation is also done by a number of present day artistes but the basic difference between the old and the new is that in olden days the dance was chiefly intended for MAHFILS and DARBĀRS, where the artiste had enough freedom to exhibit her talent at ease, whereas the present day artiste has to confine himself/herself to restrictions of time. Changing standards of society have affected changes in the character of the art also. Dance programmes now, have a limited span of time allotted to them. The artiste has to perform her task keeping herself within the bounds of time. Due to this it is possible, occasionally, that the artiste may fail to extemporize a given situation resulting in unbalancing the equilibrium of the whole performance. An outline for Abhinaya is drawn instead and the dance is done within that framework. The artiste endeavours to make sure that her presentation is a bit different from the previous one. Therefore, every artiste tries to extemporize upon her Abhinaya according to her ability to perform may it be just a "gesture" or a "look".

I would like to mention here that, in dance, Gāyana is done parallel to Abhinaya. As such, if the artiste can afford to sing herself, then she is better able to do the improvisation, but if she has to depend upon someone else is singing, then she has to essentially dance pre-composed, otherwise, it is

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possible that perfect synchronization between the Abhinaya and Gāyana may suffer. For instance, when the dancer is acting on a piece of Sthāyī or Antarā, she can do it with a number of variations, and for this, she may request the singer to repeat his line. This kind of freedom of "BREAK" is permitted in Kathak, because the audience and the dancer relationship is of a special kind. Besides, the entire presentation in Kathak is not of a fixed character. In addition, in spite of this, the Abhinaya cannot be genuinely natural if the artiste must depend on the singer instead of doing the singing herself. Because the viewpoint of the artiste and that of the singer may differ in respect of a particular sentiment, the situation will appear as if the dancer is super imposing her actions upon the singer's voice without having any freedom to improvise upon her presentation.

Therefore, if the dancer is unable to sing herself, she should at least have Svara-Gyāna. It is for this reason that the "music" should NOT be taught compartmentalizing singing, instrument playing and dancing as separate entities. Then alone would it be possible to bring about a sense of completeness in the dance-presentation.

Besides, if the artiste is able to perceive the meaning of the Gāyana, it helps her tremendously in improving upon her ability to act. Elder generation of Kathak performers used to sing their pieces themselves. Those days dance congregations used to be of entirely different fashion. Both the Nṛtta and Abhinaya were not usually done in one stretch. An interval was generally allowed between the two. As such, after doing one part the artiste got sufficient time to breathe before she started the next. As such, singing did not pose a problem to them. Besides, when one danced, and did the singing simultaneously. There is a far better scope for improvisation. The audience too was ever "willing to" enjoy the performance of a lone artiste for the whole night. However, the present day artiste has to show his skill within a

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restricted time span. In doing so, she may, at times, have trouble in performing the Nṛtta and the Abhinaya side by side, and singing at the same time. Singing and dancing together makes one tired sooner, and the artiste is likely to start panting during the performance. This spoils the show. To remedy this, an accompanist is asked to do the singing part, so that the dancer may be able to concentrate on the Nṛtta and Abhinaya part, in order to reach an applauding climax. It is for this reason, perhaps, that the present generation of dancers do not sing themselves. Moreover, this has rendered them, largely, to be indifferent about the intricacies of singing. Of course, singing and dancing simultaneously is often embarrassing. Nevertheless, it does not mean that one should nurture neglect towards singing. It may prove to be injurious to her interests. Just as the skillfulness in Tāla is important to Nṛtta (Āṅgika Abhinaya) so is the knowledge of Rāga important for the portrayal of Sātvika Abhinaya. If she endeavours to grasp the intricacies of distinctive features of various Ragas, she is better equipped to express by gestures the relevant emotions. Never mind if she cannot sing, but she must comprehend it anyway. The kind of elucidation (explanation of meaning in detail) of the Pada, Hasta, Cārī, Mandala, Sthānaka, Karaṇa-Aṅgahāra etc. one comes across in Śāstras, is hardly practiced these days in Kathak.

We feel that, in Kathak both the pre-composed and the improvised Abhinaya is in vogue. Of course, there is a much greater scope for improvisation in Kathak. The reason, probably, is that Kathak contains in itself more of the essence of folk lore than that of classical Nāṭya-dharma. Pre-composed Abhinaya is that where the meaning of given stanza is acted upon, by a set of specific bodily gestures on a pre-determined manner. In this type of Abhinaya, it not necessary for the artiste to visualize the enunciated situations of the composition. Any beginner can, by a little practice, perform Abhinaya on such a pre-composed matter quite

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satisfactorily. When a line of the composition is sung, its traditional common meaning is shown by bodily gestures. Then the line will be repeated repeatedly, and the Abhinaya will simultaneously proceed further with variations. Portrayal of the denotation of the composition by a good number of variations, allows the artiste to expresses its implied meaning according to her ability to act. On the other hand, in the improvised action the artiste dances pre-composed in the beginning, but soon starts to give concreteness to the mysterious meaning of the composition. It is essential to visualize progressively better in order to improvise better. For instance "मोहे छेड़ो न नन्द के सुनहु छैल". For the Abhinaya of this line it is necessary for the artiste to visualize before her the imaginary presence of her beloved, and then protest by supplicating, and showing annoyance and anger, and threatening and showing vanity and requesting him to stop teasing her. The previously mentioned Abhinaya will become lively only by visualizing the situation. Besides the implied meaning of "ना छेड़ो" will then only become clearer and better comprehensible. It is undoubtedly sure that if the artiste can sing and dance by herself then the presentation is bound to be a grand success. It may be mentioned that there has not been the practice, in Kathak tradition, to impart formal training on Abhinaya aspect of dance as a separate element. The olden day Nṛtya gurūs were mostly uneducated or less educated. They acquired this art by oral tradition, and they transferred their acquisition to their pupils in the same form. A great majority of these pupils belonged to the large family of the Nṛtya-gurūs, and inherited the singing, instrument playing and dance from very childhood, in a conducive atmosphere. Therefore though uneducated, they were, unraveled (of great insight and knowledge) in their art.

Changing times and circumstances have provided Kathak with social acceptance, and exceptional popularity. As a result, non-traditional cream of

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society have entered the field of dance. A large section of these enthusiasts are highly educated. Such exalted intellectuals are endeavoring to formally provide a classical base to the various "presentations" of Kathak.

## Music education today

Music is now taught in schools and universities formally. This arrangement seems to have been made in order to popularize it among the public. However, a practical disadvantage is also ensuing out of this arrangement. The music education is, like in other disciplines, also completed in 5 to 8 years. There is no previous qualification needed for entry into such disciplines, nor an aptitude test is taken. As a result, even those are enrolled to these courses, which are in no manner connected with music. Under such situation, unless one is from a like background, it is almost impossible to excel in the art of music in such a short span of time, which is often consumed in completing the formalities pertaining to the huge syllabus of music. The standard of the student remains almost same as before. Such people neither become successful performers, nor can they become good teachers to actively participate in propagation of music. The reason responsible for such an odd situation is - failure of the training institutions in imparting theoretical as well as practical aspects of music side by side. As long as these two aspects continue to be neglected, training in music is not likely to yield satisfactory results.

Music is a performing art. Of the three constituents of music, the singing and instrument playing are audible, whereas dance is an audio-visual art owing to its dependence on Gīta and Vādya. Besides, it is perpetually dynamic like drama. A critical evaluation of the time-based dynamism of the audio and visual arts is a difficult task. Our ancient scriptures were far

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more advanced in this aspect, although we are not quite familiar now with their definitive vocabulary. The reason perhaps may be that the traditional teaching of Śāstra, and its judicious application, has become almost extinct today.

We do not also have an alternative vocabulary by which we may be able to present an analytical description of the practical aspect of art by means of language. It is important, that we endeavored to comprehend the scripture based definitive vocabulary in the context of present-day knowledge, and if it proved useful, granted it a suitable birth in the area of art-criticism.

## Important Nāṭya Śāstrīya directions useful for Abhinaya

The repertoire of Kathak is Vast. Comparison and certification of its inherent elements vis-a-vis Kalā Tatvas existent in scriptures, is a pervasive job. That being out of scope of this study, we shall restrict ourselves within the frame work of Nāyikā bheda and investigate, and throw light upon, the magnitude of academic knowledge vis-a-vis its capacity to influence the presentation of an art, or may we say its ability to help make the presentation a success. Various classical scriptures on Nāṭya-Śāstra have discussed in detail the rules for Abhinava. Although it is true that it is inconvenient for an artiste to concentrate fully theoretical rules while performing Abhinaya, yet it is for sure that her knowledge of Śāstra makes her presentation more appropriate. Based on this know ledge the artiste constructs a frame work, and proceeds to perform according to her level of imagination and capacity to act within that frame work. It is therefore necessary that students of dance be introduced to the general principles and techniques of Kathak from the very beginning. This will, we feel, surely enrich the Abhinaya aspect of their dance. A critical appreciation of Abhinaya as is propounded by Bharata Munī in his Nāṭya Śāstra and which

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is useful to Kathak with special reference to the portrayal of Nāyikā-bheda is done herewith for the benefit of the readers.

In Nāṭya-Śāstra, "Abhinaya" is discussed on innumerous occasions. We have opted to take chapter VII (Bhāvādhyāya) and XXII (Sāmānyābhinaya) there from for our purpose. In the seventh chapter, though all the Rasās (sentiments) including the 8 Sthāyī bhāvas and 33 Sañcārī bhāvas have been explained in detail, yet Nāyikā bheda being solely the subject matter of Śṛṅgāra we shall leave out other Sthāyī bhāvas and take only those Bhāvas, which may be useful in portrayal of Śṛṅgāra rasa. In the eighth chapter of Nāṭya Śāstra, Sañcārī glances befitting Sañcārī bhāvas have also been enunciated.

## Abhinaya of Ratī, the Sthāyī bhāva of Śṛṅgāra

The Abhinaya of Rati should be done by uttering sweet words smilingly, and contracting the eyebrows (भ्रू विक्षेप), throwing glance (कटाक्षपात), etcetera simultaneously.[1] Ācārya Bharata has mentioned in the context of Abhinaya on Śṛṅgāra that, of the 33 Sañcārī bhāvās all except the Trāsa, Ālasya, Ugratā and Jugupsā should be employed in the Abhinaya of Rati. It may be mentioned here that Trāsa is produced by Vibhāvas attributable to natural calamities such as an earthquake, a meteorite fall, the thunder of the cloud, the roar of a violent beast etc.[2] Ālasya (laziness) is produced by Vibhāvas attributable to sickness, fatigue, pregnancy, labour, excessive contentment etc.[3] Violence is aroused when the guilt is detected, or when one utters a

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1 N.S. / 7 / p. 344
2 N.S. / 7 / p. 346
3 N.S. / 7 / p. 352

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lie.[1] Jugupsā is the manifestation of Vibhāvas such as seeing or hearing about or discussing filthy things.[2] Therefore skipping off these Sañcārī Bhāvās can well be understood the context of Śṛṅgāra rasa.

**Sañcārī bhāvas and the method of their Abhinaya -**

1. **Nirveda (निर्वेद)** - Sadness attributable to disunion/separation from the beloved, poverty, ailments, etc. give rise to Nirveda. Absorption in thoughts, taking deep audible breath, filling up of eyes with tears, and yogi like meditation of the beloved are the symptoms the artiste should portray while giving expression to this Sañcārī Bhāva.[3]

2. **Lassitude (ग्लानि)** - Vomiting, purging, sickness, fatigue and old age etc. lead to Lassitude. The Abhinaya of *Glani* is done by dragging the feel, trembling and showing symptoms of weakness, etc.[4]

3. **State of uncertainty / state of suspicion (शंका)** - Bhayānaka sentiment related suspicion is attributable to trickery/ Secrecy/robbery, whereas suspicion related with Śṛṅgāra Rasa is an undesirable action (deed) of the beloved.[5]

   The abhinaya of suspicion is done by anubhāvas such as, glancing repeatedly, veiling the face, dehydration of mouth, licking the lips by tongue, by showing as if all luster of the face has vanished by change

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1 N.S. / 7 / p.359
2 N.S. / 7 / p.348
3 N.S. / 7 / v.28. 30
4 N.S. / 7 / v.31
5 N.S. / 7 / v.33

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of the texture of the voice, trembling, dry lips, by showing as if it is impossible to speak a word even after great effort.

4. **Envy /Jealousy / Intolerance (असूया)** - An envious person is the one who envies the prosperity of others. This Sañcārī bhāva is acted upon by twisting the eyebrows, turning the head away or twisting the lips, lifting up the face with ego and anger, showing disgust etc.[1]

5. **To inflame with passion (मद)** - Drinking is the cause of drunkenness. This is of three types and comprises of five Bhāvās. The drunkard sings, or weeps, or laughs, or utters harsh words, or sleeps.[2]

According to "Sāhitya Darpaṇa", lasciviousness may also ensue from excessive pleasure and bewilderment (infatuation: inspire with extravagant passion). In this kind of *Mada*, the Ālambana vibhāvas comprise of drinking and enjoying etc. and the Anusṭhana vibhāvas are implied by fulfillment of desire, taking a glimpse of the desired thing (or person) or singing songs, playing instruments and performing dance etc. Whereas the Anubhāvas comprise of arrogant speech, bewildered and confused conversation delightful body, amorous movements, and staring etc.[3]

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1 N.S. / 7 / p.350 & N.S. / 7 / v.37
2 N.S. / 7 / p.350, & N.S. / 7 / v.3
3 S.D. / p.208

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6. **Exhaustion (श्रम)** - Exhaustion (fatigue) is caused by Nṛtta, long journey, and exercise etc. Exhaustion is portrayed by anubhāvas such as taking deep breath and walking laboriously due to fatigue etc.[1]

7. **Dejection (दैन्य)** - This sentiment conies forth from worry, anxiety, sorrow etc. Negation of all kind of purity (and innocence, and chastity etc) are the anubhāvas which may be employed in order to do the abhinaya of this bhāva.[2]

8. **Anxiety (चिन्ता)** - Vibhāvas such as poverty, deprivation of the darling thing loss of wealth etc. are responsible for anxiety. The abhinaya of *Cintā* is done by anubhāvas such as sighing, grief (distress), profound meditation by bowing-down the face, and emaciation of the body.[3]

9. **Loss of Consciousness (मोह)** - Vibhāvas such as accidental injury, sorrow, aliment wounds, excitement, previous enmity etc give rise to loss of consciousness. The Abhinaya of *Moha* is done with the help of anubhāvas like motionlessness giddiness, collapsing revolving the eyes, and not be able to see properly etc.[4]

10. **Remembrance (स्मृति)** - Remembering episodes relating to pleasures and sorrows is called *SMṚTI.* Vibhāvas such as waking up after midnight and not able to sleep after that, Sight of a person

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1 N.S. / 7 / v.47
2 N.S. / 7/ v.49
3 N.S. / 7 / p. 352
4 N.S. / 7 / p.352

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resembling the beloved and conversation with him, worries and meditation are responsible for *Smṛtī*. The abhinaya of *Smṛtī* is done by raising the head and shaking it, and staring, raising the eyebrow etc.[1]

11. **Contentment / steadfastness / Delightedness (धृति)** - *Dhṛti* is attributable to Vibhāvas such as *Śaurya* (prowess) science, knowledge, higher standard of living piousness, virtuousness respect for the elders sound financial position, and sportiveness etcetera. These vibhāvas are acted upon by anubhāvas such as endeavoring to forget the past failures and lost happiness and enjoying the available pleasures to their maximum etc.[2]

12. **Shame (व्रीडा)** - "Vrīdā" is caused by indulging in the prohibited deeds. Disregarding the elders, insult, not fulfilling the promise and repentance (regret) etcetera vibhāvas are responsible for this. The abhinaya of *Vrīdā* is done by hiding the face, bowing down the head and thinking, writing on the mud, twisting the comer of the garment, turning the ring, scratching the floor with nails etc.[3]

13. **Fickleness (चपलता)** - This is caused by love/sexual feeling, jealousy, anger, envy, opposition etc. vibhāvas. The abhinaya of this is done by anubhāvas such as uttering cruel words, scolding, beating, tying, hitting/attacking etc.[4]

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1 N.S. / 7 / p.353
2 N.S. / 7 / p.353
3 N.S. / 7/ p. 353-354
4 N.S. / 7 / p.354

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14. **Delight (हर्ष)** - This feeling is aroused when one gets what was long cherished or when one meets the beloved or on accomplishment of Desire. The abhinaya of *Harsh* is done by anubhāvas such as affectionate utterances, by embracing, by erection of heir (thrill), by moving the pails of the body beautifully and by perspiring (sweating) etcetera.[1]

15. **Anxiety (आवेग)** - Vibhāvas such as unusual violent phenomenon, violent wind, heavy rain, violent disturbance caused by an elephant, by hearing some pleasant/unpleasant news, calamity, assault etc.[2]

However, Nāṭya Śāstra recommends the methods of acting of each of the previously mentioned vibhāvas. We shall prefer to limit our discussion to the study of abhinaya of the Āvegas pertaining to hearing of pleasant/unpleasant news relating to Nāyikā bheda. The Abhinaya of Āvegas born out of hearing pleasant news is done by welcoming, embracing, giving clothes and ornaments, happy tears in eyes, thrill, etc. The abhinaya of Āvegas resulting from hearing of unpleasant news should be done by anubhāvas such as falling down on the ground etc.[3]

16. **Stupor (जडता)** - Tendency towards a dazed condition marked by uninterestedness to work. Vibhāvas such as sight of desired/undesired thing, ailment etc. are responsible for Stupor. unwinkingly Anubhāvas like speechlessness, quietness, stare; subjugation, etc. are to be expressed by abhinaya.[4]

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1 N.S. / 7 / v.61-62
2 N.S. / 7 / p.355
3 N.S. / 7 / p.35.
4 N.S. / 7 / p.355

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17. **Pride (गर्व)** - Prowess, high family, beauty, youth, education, power, sudden acquisition of riches etc. are the Vibhāvas wherefrom pride is produced. The abhinaya of pride should be done by anubhāvas such as envy / intolerance, disregard, dashing against / hitting others, unresponsiveness, stopping to speak, glancing upon own limbs such as arms etc, to be impatient, laughing away, speaking unkind words, trespassing the propriety of conduct towards elders and insulting them, and to stop speaking with them, (or to taunt them) etc.[1]
18. **Dejection/Grief (विषाद)** - Non-accomplishment of the work, in hand, and disfavor of Gods, misfortune, leads to dejection of spirits. In the case of Uttamā and Madhyamā (higher types of) characters the abhinaya should comprise of anubhāvas such as seeking assistance and expelling deep sighs, whereas in Adhamā (inferior) characters are portrayed by running away, looking down, dry mouthedness, licking of lips, sleeping, sighing and meditating etc.[2]
19. **Eagerness (औत्सुक्य)** - Separation from the beloved ones and to be haunted by their memories, leads to eagerness . The abhinaya of these vibhāvas is done by anubhāvas such as taking deep sigh, lowering the head and thinking sleeping lassitude/weariness, desire to lie down on the floor etc.[3]
20. **Sleepiness (निद्रा)** - Weakness, intoxication, labour, laziness, excessive worry, excessive eating, night walking, and sleepy-nature etcetera symptoms lead to the state of sleepiness. The Abhinaya of

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1 N.S. / 7/ p.356
2 N.S. / 7/ p.356
3 N.S. / 7/ p.356

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*Nidrā* should be done by Anubhāvas such as heaviness of the face, shaking of the limbs, closing the eyes, stillness, yawning, rubbing the limbs etc.[1]

21. **Loss of memory/epilepsy (मिर्गी, अपस्मार)** - By contact with or by forming a mental image of Deva, Yakṣa, Nāga, Brahma Rākṣasa, Bhūta-Preta and Piśāca one falls in the state known as Apasmāra. It may also be due to consuming of someone else's leftover food, or due to habitation of a deserted house, or due to walking through a filthy and wild forest, or poisoning by metal etc. The abhinaya of *Apasmāra* should be done by anubhāvas, like trembling, sighing, suddenly jumping, running and falling suddenly, sweating, becoming motionless abruptly, the mouth becoming full of foam, hiccupping or sobbing bitterly, licking the tongue etc.[2]
22. **Paralyzed/insensible (सुप्त)** - This is produced by sleep. Vibhāvas such as enjoying the objects of sense by the five organs (ears, skin, eye, tongue, nose) of the body, numbness of the organs, falling down senseless on the ground (or tossing rolling on the ground), out stretching the body lying down, folding the body etc. are responsible for this. The abhinaya of *Supta* should be done by anubhāvas like sighing, keeping the body still, shutting the eyes, numbness of all organs of sense, and murmuring during sleep.[3]
23. **Awakening (becoming conscious from sleep (विबोध)** - Symptoms like digestion of food, breaking of sleep, dreaming bad dreams, loud noise, abrupt touch, harsh audio etc. The abhinaya of *Bibodha* should

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1 N.S. / 7 / v.71-72
2 N.S. / 7 / p.357
3 N.S. / 7 / p.358

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be done by the help of Anubhāvas such as yawning, rubbing the eyes, leaving the bed etc.[1]

24. **Jealous anger/wrath/indignant (अमर्ष)** - Ridiculous remarks by the person who has been insulted by a more powerful person. The *Amarṣa* is produced by insult. The abhinaya of *Amarṣa* should be done by anubhāvas such as shaking the head, sweating, thinking with downed face, and seeing bowed headedly, deciding, looking for ways and means of revenging, seeking assistance in order to accomplish the revenge etc.[2]
25. **Concealment of an internal feeling (अवहित्थ)** - *Avahittha* is produced by shame, fear, defeat, glory, deception etc. Vibhāvas. The abhinaya of *Avahittha* should be done by anubhāvas such as glancing in the other direction telling what is not, suddenly stopping to speak, and by fortitude etc.[3]
26. **Faculty of superior intellect (मति)** - Meditation of volumes of great literature and full discussion/consideration of the prospects and consequences by convincing arguments are the Vibhāvas that represent *Mati*. The abhinaya of *Mati* should be done with the aid of Anubhāvas such as instructing/teaching the pupil, enquiry in to the meanings, removing/quenching the doubts, etc.[4]
27. **Disease (व्याधि)** - Deviation from the natural state, or derangement, of the three humors of the body, namely the Vāta, the Pitta and the Kapha leads to Vyādhī, fever etc. are its vibhedas. Fevers are of two kinds - the Śīta-jvara, and Pitta- jvara. Description is available in the

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1 N.S. / 7 / p.358
2 N.S. / 7 / p.358
3 N.S. / 7/ p.359
4 N.S. / 7/ p.359

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Nāṭya-Śāstra regarding these two Jvaras, and light has been thrown upon how to do the abhinaya of these by various Anubhāvas. Besides, abhinaya of other ailments has also been propounded upon. However, here, we shall focus our attention on the Viyoga-janya-tāpa (separation from beloved) of the Nāyikā, and the abhinaya of the resultant Pitta-jvara there from. The abhinaya of Pitta-jvara is done by throwing away of clothes, violent dashing of hands and feet, wishing to roll on the floor, applying white sandal paste on the body, desiring cool items, sobbing, crying etcetera Anubhāvas.[1]

28. **Mania/Intense passion (उन्माद)** - Mania is considered as a disease of the mind. Causes such as separation from the beloved, loss of property, shock or injury, and derangement of Tridośa etc. are responsible for Mania. The abhinaya of mania should be done by anubhāvas like laughing spontaneously / causelessly weeping, calling abuses, speaking illogically, lying on the floor, sitting down, suddenly rising and running, dancing, singing, reading, spontaneously applying ashes over the entire body, splashing mud, collecting grass, collecting wastes and using them and such other abnormal activities.[2]

29. **Death (मरण)** - Disease and accidental injury leads to *Marana*. Ācārya Bharata has described death as of two types. Some earlier authors have prohibited the abhinaya of death on the stage, whereas Bharata has prohibited death of the chief characters only, and not other ordinary characters. The abhinaya of death should be done by an ineffective and inactive body, and by similar symbolic ideas.[3]

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1 N.S. / 7 / p.359
2 N.S. / 7 / p.360
3 N.S. / 7 / p.360, v.86

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30. **Reasoning (वितर्क)** - Causes such as distrust suspense doubt / apprehension / fear, displeasure indecisive reflection / reflection on prospects and consequences give rise to *Vitarka*. The abhinaya of *Vitarka* should be done by expression of Anubhāvas such as debating / discussing / deliberate in one's mind / arguing, consideration/thinking, questioning/doubts, propounding of definitions / General acceptance of definitions beyond dispute and concealment of secret advices etc.[1]
31. **Lethargy (आलस्य)** - *Ālasya* is produced by Vibhāvas, like fatigue, sickness, pregnancy, natural tendency, labour, excessive contentment etcetera. This is generally observed in women and lower types of people. The abhinaya of *Ālasya* should be done by lying down on bed or sitting relaxed or sleeping etc.[2]
32. **Acrimony (उग्रता)** - Acrimony is the result of being caught red handed, betraying the king, and telling lies, and so on. The abhinaya of acrimony should be done by murdering, assaulting, scolding, tying firmly, censuring etc.[3]
33. **Terror (त्रास)** - Lightning, meteorite fall, the stroke of thunderbolt, earthquake, the thunder of clouds, the roar of wild beast, and so on, are the causes that are responsible for the sentiment called *Trāsa* (alarm). The abhinaya of Trāsa should be done by bodily actions such as contracting or folding of limbs, shivering, trembling, and by overwhelmed speech, as also irrelevant utterances and soon.[4]

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1 .N.S. / 7 / p.362
2 N.S. / 7 / p.35
3 N.S. / 7 / p.35
4 N.S. / 7 / p.36

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It may be mentioned here that all Sthāyi bhāvās, except *Jugupsā*, are admissible in Śṛṅgāra sentiment. The abhinaya of Vipralambha Śṛṅgāra should be done by Sañcārī bhāvās such as *Nirveda, Glanī, Śankā, Asuya, Śrama, Cintā, Autsukya, Nidrā, Swapna, Vibodha, Vyādhi, Unmāda, Apasmāra, Jadatā and Marana*. The negative aspect of *Unmāda, Apasmāra* and *Vyādhi* is forbidden in Śṛṅgāra Rasa. The remaining *Dhṛtī* etc. Sañcārīs should be acted upon in Sanyoga-Śṛṅgāra.

## Sātvika bhāvās and their Abhinaya

The Sātvika bhāvās (positive sentiments) are eight in number. They are - Stambh, Sveda, Romañca, Svarabhaṅga, Vepathu, Vaivarṇya, Aśru and Pralaya.[1]

1. **Stambh** - Stambh is produced by jubilation, fear, grief, surprise or amazement, sorrow, and anger. The abhinaya of *Stambh* should be done by unconsciousness, inactiveness, motionlessness, and allied symbols relating to stillness.[2]
2. **Sveda (sweating)** - Sveda is produced by anger, fear, jubilation, shame, sorrow, fatigue-labour, disease, heat, fever, injury, & exercise, pain, anguish, heat of the sun, and by (aṅgamardan) pressing of the limbs etc. The abhinaya of *Sveda* should be done by anubhāvas such as picking up the fan, wiping the sweat, longing for breeze etc.[3]
3. **Vepathu (trembling)** - Chill/cold, fear, jubilation, anger, touch, old age, and disease lead to *Vepathu* or trembling. The abhinaya of

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1 N.S. / 7 / v.94
2 N.S. / 7 / v.96 / p.101
3 N.S. / 7 / v.95 / p.102

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*Vepathu* should be done by anubhāvas such as trembling of the limbs, fluttering, shaking etc.[1]

4. **Aśru (Tears)** - Anger, effect of smoke in the eyes, application of Anjana (eye salve) yawning, fear, staring, chill cold and disease lead to tears in the eyes. The abhinaya of *Aśru* should be done by anubhāvas such as first filling the eyes with tears and then wiping the tears off the eyes, and/or shedding of the tears from eyes etc.[2]
5. **Vaivarṇya (Fading discoloration)** - Chill/cold, anger, fear, fatigue, disease, pain, anguish and heat of the sun lead to *Vaivarṇya.* The abhinaya of *Vaivarṇya* should be done by change of the color of the face, and by pressing the pulse of the wrist.[3]
6. **Svara Bhaṅga (hoarseness of throat/Loss of voice)** - Fear, jubilation, anger, old age, dehydration of throat, disease, and intoxication lead to *Svarabhaṅga.* The abhinaya of *Svarabhaṅga* should be done by a changed and overwhelmed voice.[4]
7. **Pralaya / Catastrophe (fainting)** - Pralaya also means fainting, loss of consciousness. It is one of the 33 vyabhicārī bhāvās. Excessive exertion of body or mind, fainting, intoxication, sleep, injury and delusion are the vibhāvas that produce *Pralaya.* The abhinaya of *Pralaya* should be done by anubhāvas such as inactiveness, stillness, stopping of breathing and falling on the floor etc.[5]
8. **Romāñca (Thrill)** - This is produced by touch, fear, chill, delight/excitement, anger and disease. The abhinaya of *Romāñca*

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1 N.S. / 7 / v.96 / p.104
2 N.S. / 7 / v.97 / p.106
3 N.S. / 7 / v.98 / p.105
4 N.S. / 7 / v.99 / p.104
5 N.S. / 7 / v.99 / p.107

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should be done by anubhāvas such as erection of the hair on the skin and repetition thereof, touching of a limb of the body etc.[1]

In the 22nd chapter of Nāṭya Śāstra titled "Sāmānyābhinaya", the abhinaya of Āṅgika, Vācika, and Sātvika have been explained in detail. Being elevated in character the Sātvika abhinaya is considered as superior to others. The Satva or Aṅtarmāna finds expression through Vācika, and Āṅgika ceṣṭās. The body acts as a medium through which Sātvika bhāvās are, expressed. Abstract mental images become concrete by truly accurate execution of *Romāñca, Aśru* etcetera. The expression of these Sātvika bhāvās by bodily gestures enhance the process of Rasotpatti / Rasa Paripāka. The artiste needs to endeavor better, in order to do justice to the abhinaya of Sātvika bhāvās. Bharata places abhinaya into three categories. Satva is considered Uttama (Superb), the abhinaya containing equal amounts of Āṅgika, Vācika and Sātvika elements is Madhyama (average), and the one having major amounts of Āṅgika -Vācika elements and a very little of Sātvika is placed under Adhama (below-average) category.[2]

While discussing Sāmānyābhinaya Ācārya Bharata incidentally mentions the Alaṅkāras of females and males. According to him, Āṅgika modifications become Alaṅkāras by themselves. These Alaṅkāras are evident in Uttamā-Strī. The "excellence" of a woman is best portrayed in Śṛṅgāra Rasa, whereas that of a man in Vīra Rasa. These Āṅgika changes are of three types, namely Aṅgaja, Svabhāvaja, and Ayatnaja. The Aṅgaja Alaṅkāra is due to changes in the natural state of the limbs of the body, and are of three types. Svabhāvaja or Sahaja Alaṅkāras are spontaneous and natural, and are often types. Moreover, the Ayatnaja (or those requiring no

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1 N.S. / 7 / v.98 / p.103

2 N.S. / 22 / v.2

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effort) Alankāras are of seven types. Scientific knowledge of these Alaṅkāras can be of great help for the appropriate acting of any Vibhāva.[1]

## Aṅgaja Alaṅkāras of women

Aṅgaja Alaṅkāras are of three types. These are Bhāva, Hāva, and Helā. Though reciprocally arising from one another, these are manifestations of Satva only those are relevant to the natural state of the body.[2]

The author of Nāṭya-Darpaṇa opines that "Bhāva" is the foremost expression of emotional experience, and is done by Vācika and Āṅgika Ceṣṭās. Hāva is the gradual evolution of Bhāva, wherein latent emotions find concrete expression through Āṅgika Ceṣṭās. Helā is the manifestation of the extreme impulse/passion of Śṛṅgāra Rasa.

## Natural Alaṅkāras of women

Women express their inner sentiments by their Svabhāvaja Alaṅkāras. They show their love, envy, contact/union through these. They are ten in number - Līlā, Vilāsa, Vicchatī, Vibhrama, Kilakiñcita, Moṭṭāyita, Kuṭṭamitta, Bibboka, Lalita and Vivhrata.[3]

1. **Līlā** - Affectionate imitation of the words uttered by the beloved, mimics his actions, and tries to be like him in the matter of choice of costumes for her dress, is termed *Līlā*.[4]

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1 N.S. / 22 / v.5
2 N.S. / 22 / v.6-7
3 N.S. / 22 / v.12-13
4 N.S. / 22 / v.14

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2. **Vilāsa** - A strange change occurs in the standing, sitting, walking actions of the female on the sight, of the beloved. Actions of hands, eyes eyebrows etc. also play their part. Besides, style of movements of organs of body such as hands, eyes, and eyebrows etc. also change remarkably. This phenomenon is called *Vilāsa.*[1]
3. **Vicchati** - Even a very ordinary make up, such as wearing a necklace, and a neat dress, and inexpensive ornaments, still enhances the beauty of the woman. Such a state is termed *Vicchati.*[2]
4. **Vibhrama** - Due to excitement attributable to affection, joy or intoxication there occurs a disorganization of words uttered by her, and movements and actions do not continue to be as natural as they should normally be. The attire worn may not be conforming to the accepted norms for the occasion. Such a condition of the woman is called *Vibhrama.*[3]
5. **Kilakincita** - Mixed experiences of various sentiments due to excessive joy, especially the joy of meeting the beloved one, is called *Kilakincita.* Soft smile, tearful eyes, laugh, fear, joy, pride, self-respect, grief, labour, and desire are the feelings two or more of which collectively lead to the state of *Kilakincita* in a woman.[4]
6. **Moṭṭāyita** - When a woman gets very absorbed in perceiving with her ears the talk concerning her beloved, actions such as Līlā, Helā etc. become obvious. This condition is termed *Moṭṭāyita.*[5]

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1 N.S. / 22 / v.15
2 N.S. / 22 / v.16
3 N.S. /22 / v.17
1 N.S. / 22 / v.18
5 N.S. / 22 / v.19

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7. **Kuṭṭamitta** - When the excessively delighted and bewildered lover takes holds of her hair, the breasts, lips and so on the woman experiences a mixed feeling of pain and joy, and shakes her head, swings her hands, and says "no" etc. These reactions of the woman are termed *Kuṭṭamitta.*[1]
8. **Bibboka** - Though willing from within, the woman seemingly (apparently but not really) shows disregard and neglect for the lover's act due to her pride. This kind of behaviour of the woman is termed *Bibboka.*[2]
9. **Lalita** - Soft structure/disposition of eyebrows, eyes, and lips, as of the feet and other limbs of the body, is placed in the category of *Lalita.*[3]
10. **Vivhrata** - (*Vivhrata* is one of the ten modes of indicating love. This technique is used by women: Apte 881) non-availing of opportunity, (willfully or otherwise) of uttering affectionate words, due to modesty shyness or due to her nature, is called *Vivhrata.*[4]

Apart from these Svabhāwaja alaṅkāras, women are blessed with seven Ayatnaja alaṅkāras too. They are - Śobhā, Kānti, Dīpti, Mādhurya, Dhairya, Pragalbhya, and Audārya. These seven Ayatnaja alaṅkāras are considered as the images of the beauty of a woman.[5]

1. **Śobhā** - Embellishment of the body by possession of Rūpa, Yauvana and Lāvaṇya, or, in other words the blossoming of bodily, elegance,

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1 N.S. / 22 / v.20
2 N.S. / 22 / v.21
3 N.S. / 22 / v.22-23
4 N.S. / 22 / v.24
5 N.S. / 22 / v.26

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is called Śobhā. (The Rūpa, Yauvana and the Lāvaṇya are synonymous abstract qualities. They are evidenced by enhancement in the size and shape of the limbs of the body to make the woman more attractive and charming.[1]

2. **Kānti** - Enhancement of Śobhā due to burning desire for carnal gratification is termed *Kānti*.[2]
3. **Dīpti** - Dīpti is yet further enhancement of *Kānti*.[3]
4. **Mādhurya** - Bodily actions possessing charm even though the said actions relate to Dīpti or Lalitā Bhāvās. This kind of charm in bodily actions is called *Mādhurya*.[4]
5. **Dhairya** - This is a condition of the mind devoid of fickleness, and opposed to self-praise.[5]
6. **Pragalbhya** - Boldness (courageous, enterprising, clear, well marked, prominent and imprudent) of speech and actions is called *Pragalbhya*.[6]
7. **Audārya** - Courteous behaviour at all times is called *Audārya*.[7]

## Indriyābhinaya (Acting by the faculty of senses)

इंद्रिय – श्रोत्रं त्वक्चक्षुषी जिह्वानासिकोचैव पंचमी According to some the मन also is (a ज्ञानेन्द्रिय) an organ of sense.

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1 N.S. / 22 / v.27
2 N.S. / 22 / v.28
3 N.S. / 22 / v.28
4 N.S. / 22 / v.29
5 N.S. / 22 / v.30
6 N.S. / 22 / v.31
7 N.S. / 22 / v.31

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रूपंशब्दो गन्धरसस्पर्शाश्च विषया अंगी

*(Apte 248)*

The objects of senses are - Śabda (the sound), Sparśa (the touch), Rūpa (Form / Figure), Rasa (taste), and Gandha (smell / Odour). Their appropriate and consistent expression by bodily movements should be done.[1]

1. **Śabda (The Sound)** - The Śabda is the object of the organ of hearing. The abhinaya of *Śabda* should be done with an oblique glance, keeping the index finger and tilting the head towards the shoulder.[2]
2. **Sparśa (The Touch)** - Puckering the eyes, raising the eyebrows, and touching the cheeks with shoulders the wise should perform the abhinaya of *Sparśa*.[3]
3. **Rūpa (Form / Figure)** - Keeping the two Patākā hastas raised, and surging the head lightly and looking towards the object with charmed eyes. The abhinaya of this is called *Rūpa*.[4]
4. **Rasa and Gandha (The Taste and The smell)** - Contracting the eyes, expanding the nostrils and drawing a deep breath and with a joyful expression, one should do the abhinaya of *Rasa* and *Gandha*.[5]

Ācārya Bharata has also made it clear that these objects of sense are in fact experienced by the Mana (the mind). In Nyāya Darśana 'mana' is regarded as a substance and is distinct from Atman or Soul. The organs are the carriers of what they perceive. Therefore, the anubhāvas, that are expressed

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1 N.S. / 22 / v.81
2 N.S. / 22 / v.82
3 N.S. / 22 / v.83
4 N.S. / 22 / v.84
5 N.S. / 22 / v.85

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by the organs, do not solely belong to the organs. They belong to both the Mana and the organs, and Mana alone experiences the prevailing sentiment. It is, for this reason that a person who is mentally unconscious is not able to perceive the objects of sense of the organs.

इंद्रियार्थाः समनसो भवन्ति ह्यनुभाविनः ।
न वेत्ति ह्यमनाः किंचिद्विषयं पंचधागतम् ।।

*(N.S. / 22 / v.87)*

Light has been thrown, in the same chapter, upon the three conditions of Mana namely Iṣta (wished/desired/favoured), Aniṣta (unwished / undesired / unfavoured) and Madhyastha (a condition somewhere between Iṣta and Aniṣta). The bhāvās for the aforesaid three conditions as well as the method of their abhinaya, maybe useful.

## The three Bhāvās of Mana

1. **Iṣta Bhāva** - The Abhinaya of Iṣta bhāva should be done by joyful actions of the body, by thrill, and by a happy countenance of the face. On experiencing the favorable aspect of Śabda, Sparśa, Rūpa, Rasa and Gandha, the Mana as well as the organs of senses should be shown as inclining towards them.[1]
2. **Aniṣta Bhāva** - The abhinaya of Aniṣta bhāva should be done by shaking the head or turning it in the other direction, by shrinking the eyes and shifting them to elsewhere direction, and by contracting the nostrils.[2]

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1 N.S. / 22 / v.89-90
2 N.S. / 22 / V.91

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3. **Madhyastha Bhāva** - The abhinaya of Madhyastha bhāva should be done in a "mid-way between" fashion. Neither excessive joy for a thing or feeling nor any contempt for the same should be the central idea in the mind of the artiste while performing the abhinaya of the Madhyastha bhāva.[1]

## Ceśtā as of Kulajā in love -

When the Kulajā woman becomes sexually excited she may behave in such a manner as glancing with delighted eyes, smiling mysteriously, conversing with eyes bowed low, speaking softly smilingly, concealing her perspiring person, and looking amazingly with quivering lips.[2]

## States of a woman in love when she is not able to meet her lover

According to Ācārya Bharata a woman in love, when unable to meet her lover, transits through ten states of body and mind. The Ācārya has separately mentioned the actions of both the Kulajā and the Veśyā women.

The following ten conditions apply to that woman in love who is not able to meet her lover. Therefore characteristics of these ten states should be clearly comprehended, especially the conditions of Utkaṇṭhitā, Virahotkaṇṭhitā and Proṣitapatikā to add quality to the abhinaya.

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1 N.S. / 22 / v.92

2 कुलजायास्तथा चैव प्रवक्ष्यामींगितानि तु ।।
प्रहसन्ती व नेत्राभ्यां प्रततं च निरीक्षते ।
स्मयते सा निगूढं च वाचं चाधोमुखी वदेत् ।।
स्मितोत्तरा मन्दवाक्या स्वेदाकारनिगूहनी ।
प्रस्पन्दिताधराचैव चकिता च कुलांगना ।।

*(N.S. / 22 / 166-168)*

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The first condition is termed "Abhilāṣa". The woman in love desires to meet her lover for the first time, and is said to be passing through the state of Abhilāṣa. The second condition (state) is Cintā. Trying to find ways and means of accomplishing the desire. The third condition is termed "Anusṃṛtī". The fourth one is Guṇakīrtana wherein one speaks of salient virtues of the lover. In the fifth condition is known as Udvega. The woman is unable to concentrate on any work. The sixth condition is Vilāpa wherein she has no control over her emotions. She speaks of the experiences with the lover. The seventh condition is Unmāda. The eighth one is Vyādhi. Feeling unwell and sickly owing to unfavorable circumstances. The ninth condition is termed Jadatā. The tenth condition is Maraṇa. When it becomes impossible to meet the lover, this condition occurs. The abhinaya of Maraṇa should be avoided as far as possible.[1]

1. **Abhilāṣa** - Desire and determination lead to the initial mental effort relating to getting at the means of meeting with the lover. The Abhilāṣa inspires the woman for the contact.[2] The abhinaya of this

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1 प्रथमे त्वभिलाषः स्यात द्वितीये चिन्तं भवेत् ।
अनुस्मृतिस्तृतीये तु चतुर्थे गुणकीर्तनम् ।।
उद्वेगः पंचमे प्रोक्तो विलापः षष्ठ उच्यते ।
उन्मादः सप्तमे ज्ञेयो भवेद्व्याधिस्तथाष्टमे ।।
नवमे जड़ता चैव दशमे मरणं भवेत् ।

*(N.S. 22/170-172)*

2 व्यवसायात्समारब्धः संकल्पेच्छासमुद्भवः ।
समागमोपायकृतः सोऽभिलाषः प्रकीर्तितः ।।

*(N.S. 22 173)*

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first condition should be done by frequently going to (haunting) the lover's place, and to cause to show herself to him repeatedly.[1]

2. **Cintā** - The woman anxiously asks the "Dūtī" (confidante) as to how, and by what means shall she (the Nāyikā) be able to meet her darling lover. This second condition is to be acted upon by keeping the eyes half shut - the Ākekarā Dṛṣti - touching her bangle or Karadhanī (girdle of gold or silver or yarn), or touching her navel and calf.[2]
3. **Anusmṛti** - Sighing frequently, meditating about the lover all the time, and not being able to concentrate on any other work is indicative of the condition "Anusmṛti". Under this condition, the woman's mind is absorbed in the thoughts of her lover so much so, that she cannot sit in one place due to anxiety, nor she is able to sleep, nor she is able to divert her mind to any other job.[3]

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1 निर्याति विशति च मुहुः करोति चाकारमेव मदनस्य ।
तिष्ठति च दर्शनपथे प्रथम स्थाने स्थिता कामे ।।

*(N.S. / 22 / 174)*

2 केनोपायेन सम्प्राप्तिः कथं वासौ भवेन्मम ।
दूती निवेदितैर्भावैरिति चिन्तां निदर्शयेत् ।।
आकेकरार्धविप्रेक्षितानि वलयरशनापरामर्शः ।
नीवीनाभ्योः संस्पर्शनं च कार्यं द्वितीये तु ।।

*(N.S. / 22 /175-176)*

3 मुहुर्मुहुर्निः श्वसितैर्मनोरथ विचिन्तनै : ।
प्रद्वेषाच्चान्यकार्याणामनुस्मृतिरूदाहृता ।।
नैवासने न शयने धृतिमुपलभते स्वकर्मणि विहस्ता ।
तच्चिन्तोपगतत्वात् तृतीयमेवं प्रयुंजीत् ।।

*(N.S. / 22 / 177-178)*

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4. **Guṇa Kīrtana** - By amusing gestures of the limbs of the body and by casting glances, the Nāyikā presents the picture of her lover in such a way as if there is no other person like him. This is called Guṇa Kīrtana. This fourth condition is portrayed by the Abhinaya of thrill, tearful eyes, wiping of the sweat and sending the Dūtī (messenger) to the lover with a message requesting a positive meeting.[1]

5. **Udvega** - The Nāyikā who is not at ease even at sitting, or lying down, and is continuously anxious about her lover, should be said to be in the state of Udvega. Worry, sighs, sorrow, sadness, uneasiness in the chest, and excessive excitement are the gesture by which the Abhinaya of Udvega should be done.[2]

6. **Vilāpa** - The Nāyikā weeps Uttering such word as "He lived here", "He used to sit here" "He met me at this spot", etcetera. This condition is said to be Vilāpa. The lady is excessively restless, and

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1 अंग–प्रत्यंग लीलाभिर्वाक्चेष्टा हसितैक्षितैः ।
नास्त्यन्यः सदृशस्तेनेत्येतत् स्याद् गुणकीर्तनम् ।।
गुणकीर्तनोल्लुकसनैरश्रुस्वेदापमार्जनैश्चापि ।
दूत्य विरह विस्रम्भैरभिनयोगश्चतुर्थे तु ।।

*(N.S. / 22 / 179-180)*

2 आसने शयने चापि न तुष्यति न तिष्ठति ।
नित्यमेवोत्सुका च स्यादुद्वेगस्थानमाश्रिता ।।
चिन्ता निःश्वास खेदेन हृद्दाहाभिनयेन च ।
कुर्यात्तदेवमत्यन्तमुद्वेगाभिनयेन च ।।

*(N.S. / 22 / 181-182)*

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weeps, and anxious about the lover. The Abhinaya of this condition should be done by wandering here and there, and weeping etc.[1]

7. **Unmāda** - Likes to talk only about the lover and nothing else, or and thinks about him alone. Under such a condition, indifference to others is obvious. This state is known as Unmāda. The Abhinaya of Unmāda should be done by looking unwinkingly, drawing deep breathe (sighing), meditating, and weeping while walking.[2]

8. **Vyādhi** - When measures such as Sāma and Dāna fail, and even by sending a gift of the Nāyaka's choice, he does not come to meet. then her persistent worry and anxiety leads to malady - "Vyādhi" of the Nāyikā. Under such a state her heart is infatuated - inspired with

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1 इह स्थित इहासीन इह चोपगतोमया ।
इति तैस्तैर्विलपितैर्विलापं संप्रयोजयेत् ।।
उद्विग्नात्यर्थमौत्सुक्यादधृत्या च विलापिनी ।
ततस्ततश्च भ्रमति विलापस्थानमाश्रिता ।।
*(N.S. / 22 / 183-184)*

2 तत्संश्रितां कथांयुङक्ते सर्वावस्थागतापिहि।
पुंसः प्रद्वेष्टि चाप्यन्यानुन्मादः सम्प्रकीर्तितः ।
तिष्ठत्यनिमिषदृष्टिदीर्घं निःश्वसिति गच्छति ध्यानम् ।
रोदिति विहारकाले नाट्यमिदं स्यात्तथोन्मादे ।।
*(N.S. / 22 / 185-186)*

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extravagant passion - and the body feels as if burning, and the headaches violently and the lady finds solace nowhere.[1]

9. **Jadatā** - Jadatā is regarded as one of the 33 subordinate feelings. Jadatā is dullness, aversion to do anything stupidity. Not answering when asked something, not hearing, nor seeing, loss of memory, are the symptoms of Jadatā. Under the influence of Jadatā the woman utters "हाय–हाय". The Abhinaya of Jadatā should be done by producing loud sound from the mouth (roaring), sluggishness of the limbs of the body, excessive drawing of breathe through the nostrils and the mouth, etcetera.[2]

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1 सामदानार्थ सम्भोगैः काम्यैः सम्प्रेषणैरपि ।
सर्वैर्निराकृतैः पश्चाद् व्याधि समुपजायते ।।
मुहाति हृदयं क्वापि प्रयाति शिरसश्च वेदना तीव्रा ।
न धृतिं चाप्युपलभते ह्यष्टममेवं प्रयुंजीत ।।

*(N.S. / 22 / 187-188)*

2 पृष्टा न किंचित प्रबूते न श्रृणोति न पश्यति ।
हाकष्टवाक्या तूष्णीका जडतायां गतस्मृतिः ।।
अकाण्डे दत्त हुंकारो तथा प्रशिथिलांगिका ।
श्वासग्रस्तानना चैव जडताभिनये भवेत् ।।

*(N.S. / 22 / 189-190)*

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10. **Maraṇa** - When the Desire remains unfulfilled despite all efforts, and the fire of passion becomes unbearable, the end comes. The Abhinaya of this condition should be avoided as far as possible.[1]

## Analytical consideration of some of the musical patterns relating to Nāyikā bheda

We shall now discuss some of the popular musical patterns employed in Kathak, pertaining to Nāyikā Bheda. We will endeavor to see that the points recommended in Nāṭya Śāstra for abhinaya are best utilized in analyzing these musical patterns. Of the musical patterns relating to Nāyikās, especially those describing Aṣtanāyikās, the age based Mugdhā, Madhyā and Praudhā nāyikās are available. A number of them belong to Kuṭṭamitta bhāva. Of the three types of Dharmānusārī nāyikās, viz Svakīyas, Parakīyas and Sāmānyas, musical patterns are available for the first two, i.e. the Svakīyā and the Parakīyā.

It may be mentioned here that though Nāṭya-Śāstra forbids the abhinaya of Parakīyā in Naṭya (drama), yet a good number of musical patterns relating to Parakīyā are made use of in dance. Detailed depiction has been made in compositions relating to Kṛṣṇa-Keli-vārṇana of the Saṁyoga and Viyoga, Svakīyatva and Parakīyatva. Various Śṛngārī situations have been dealt with in detail in these musical patterns.

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1 सर्वैः कृतैः प्रतीकारैर्यदि नास्ति समागमः ।
कामाग्निना प्रदीप्ताया जायते मरणं ततः ।।
अप्राप्तौ यानि काम्यस्य वर्जयित्वा तु नैधनम् ।

*(N.S. / 22 / 191-192)*

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In the musical patterns of Kṛṣṇa-Keli-Varṇana, a detailed account of various situations of Svakīyatva and Parakīyātva, Saṁyoga and Viyoga is available. As we have already said, the love of Rādhā, and other Gopīs for Kṛṣṇa is of Alaukika (super-natural) character, as such they are not treated as Parakīyās. There is no musical pattern available relating to Gaṇikā or Sāmānyā probably because the love of a Gaṇikā (prostitute) is money oriented and produces Rasābhāsa i.e. the semblance or mere appearance of a Rasa. As such Gaṇikā and Sāmānyās are not depicted as heroines of Kṛṣṇa, the exalted hero.

पिया के आवन की सुनत खबरिया ।
राह तकत हूँ मैं नेक नजरिया ।।
तड़पत हूँ मोहे कल न परत है।
"बिन्दा" कहत यँ ही बीती उमरिया ।।

The above composition presents a lively picture of a Vīrahotkaṇṭhitā nāyikā. However, as we have already been saving, such musical patterns and abhinaya based on these cannot, and should not, be restricted to one situation alone, because any situation is spontaneously connected with its preceding as well as succeeding one. Therefore, it is obvious that there will be continuous subtle change of bhāvās. The change is so minute that it not normally practicable to draw a dividing line in between. Besides if such a dividing line is at all attempted to, it will not be possible to comprehend the composition and its bhāva in totality.

For instance in the above quoted composition the Nāyikā is a Proṡitabhartṛkā. She is utterly distressed due to separation from the loved one. However, as she hears the news of his coming, she readily prepares herself mentally and physically to welcome him. Her craving for meeting with the lover aptly brands her as an embodiment of Vāsakasajjā. But, when

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even after a long anxious wait the lover fails to come then the same nāyikā gets frustrated as if deceived him by not keeping promises. The anxious wait turns into frustration, i.e. (विरहोत्कण्ठा). Thus, we are able to have a glimpse of both the Saṁyoga śṛṅgāra as well as Vipralambha śṛṅgāra in the above quoted composition.

The nāyikā will, on hearing the news of the lover's coming, wait for him eagerly. For this, she will be shown dressing up, in accordance with the prescribed practice, for the arrival of the lover. Taking Paltā the artiste will be shown as systematically wearing ornaments and applying makeup on her face, and other portions of her body. This piece entails dressing her forehead (तिलक–धारण), eye make-up (अंजन धारण) , coloring the lips (अधर–राग धारण) applying scent on her person (सुगन्धि लेपन) , and wearing of ornaments such as Jhumakās (ear-rings) to the ears, the Natha (nose-ring) on the nose, a Bindī on the forehead, a necklace around the neck, a Bracelet (कंगन) around the wrists, Bājubandas above the elbows, an ornamental belt (करधनी) around the waist, and a pair of Pāzeba on the feet. The makeup of the body and wearing of the ornaments should be followed by wearing of attractive attire befitting the occasion.

Thus, the nāyikā, having dressed herself up adequately should ask for time by nāḍikā (watch) or alternatively, should put her ear to the sound of the nāḍikā. The abhinaya for the above conditions or states should be done with 'Ākekarā' dṛṣti i.e. with half shut eyes, by touching her bangle or karadhanī, take deep sigh repeatedly brooding about the beloved, finding herself inattentive to attend to any work, not finding solace in sitting down, nor in lying down, nor in getting up. The Nāyikā is shown as absorbed in the thoughts of and anxious about her lover all the time. The condition of Udvega should be portrayed in the above fashion.

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Then run to the Toraṇa (the outer gate) in panic, and with feeling of depression in heart, holding the frame of the door with one hand, and with the other gripping the door, the Nāyikā should stand in close proximity with it, almost making contact with it, and look out in the posture suggesting that she is looking for the Nāyaka. Then, in the same position she should show the gestures of śaṅkā (suspicion), Ciṅtā (worry), and Bhaya (fear) and finding no trace of the lover, show some dejection also.

Still if the lover does not turnout, the Nāyikā should draw a deep sigh, and bring tears so as to roll through the eyes, over the cheeks, and throw herself on the bed. Thereafter she should do the abhinaya as if she is trying to figure out the cause of the lover's failure to come. She should show by gestures the indicators of favour/disfavor by thrill/quivering of the body.

This is the state wherein the Nāyikā is forced to suspect the probability of her lover is being with some other woman. Thus, experiencing and suspecting unfavorable results the Nāyikā depicts the sentiments of Khaṇditā.

In the last two lines of the compositions, the Virahavyathā of the Nāyikā has been depicted. On failure of Nāyaka to come, the lady, absorbed in anxiety, placing her cheek on her palm, unconscious of her attire throws away the ornaments and weeps. Mahāraja Bindādīna, the poet, says, "I am deeply anguished, maybe my entire life is spent in waiting for you, and still I may not have you".

These two lines can equally affectively be performed with Laukika and Alaukika expressiveness of meanings. Apparently, a Laukika śṛṅgāra composition, this composition is suggestive of the Bhakti bhāva so much so, that it orientates you to the Alaukika śṛṅgāra smoothly and effortlessly there

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is an aṃple of scope for such changes of expression (bhāva-parivartana) in Kathak, which eventually leads us to the area of Bhakti. Even otherwise, the dividing line between Śṛṅgāra and Bhakti is so micro-thin that the absorbed audience is unaware of the moment of the Laukika śṛṅgāra naturally and effortlessly stepping in to the area of Alaukika śṛṅgāra.

## Khaṇditā nāyikā

काहे को मेरे घर आए हो ।
प्रीतम तुम रैन सौतन संग जागे ।।
नैना रतनारे, पैंयां न पड़ो अब प्यारे ।। काहे को ।।
उनहीं के घर रहो ।
जावो नहीं बोलो मुझसे ।।
"बिन्दा" सुनो नहीं यह माने ।
जिया जारे जा रे ।। काहे को ।।

The above composition is a clear picture of a Khaṇditā nāyikā. When the Nāyikā gets tired of a long wait, and the Nāyaka still does not turn out, she starts fearing with great suspicion, and finds no solution thereof, but to wait for him. The next morning w hen the Nāyaka returns home the Nāyikā on the onset welcomes him, but soon agitated on discovering the marks indicating Parastrīgamana (co-habitation with a woman, other than his own wife), and rebukes him saying :

"You ! The doer of unfavorable to me. Having spent the night with the saut (co-wife), why have you now come here?"

"Your red eyes are speaking of your guilt, therefore; now do not beg my pardon. Despite repeated warnings, you do not appear head to them."

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"Therefore now don't talk to me. Go, and stay in that Saut's (co-wife's) home."

The abhinaya of this composition should be done in the following manner :

The Nāyikā cheerfully runs forward to receive the arriving Nāyaka, and on discovering, the signs of co-habitation with another woman on his person steps back expressing the sentiment of hate. The abhinaya of this should be done by quivering the lips and saying :

- "Great! You have done a commendable deed. What to say of your splendor? Uh!"

The Nāyikā should admonish (exhort) the erring Nāyaka by her behaviour, her treatment of him, and taunt. Whenever a Nāyaka on the one hand apparently behaves favorably, but acts unfavorably on the other, the Nāyaka is subjected to the Bhāva known as Vipriya (disagreeable, disliked, unpleasant, and distasteful). The abhinaya of Vipriya should be done by anger, ridicule, weeping, and shaking of head in rejection etcetera.

It is important to note here, that the Nāyikā should not overdo the krodha, upahāsa or Parihāsa. She should rather express her feelings by words drenched with tears. For this, she should join the tips of the middle finger and the thumb and place it over the heart-region, with "Ullokitā dṛṣti" (raising and dropping of the eyes repeatedly with a bowed head).

The Avahittha bhāva is expressed by Nāyikā by twisting her fingers and ridiculing merrily saying-

- "You are well adorned."
- "Thank you for gracing me by making an appearance."
- "Welcome"
- "Go to that same darling who has captured your heart."

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- "Go away Move"

"बिन्दा सुनो ये नाहीं माने" - The Nāyaka persistently behaves unpleasantly with the Nāyikā, by not abandoning the evil deed of the past. This subjects the Nāyikā to a feeling called "Matsara" (envy) and Saṅgharṣa (clash, conflict, strife, friction). In other words, a Vyalīka bhāva is generated within her. The abhinaya of this Bhāva is done by placing the left hand on the breast and shaking the right hand in anger.

When the Nāyaka catches hold of (seizes) the Āṅcala (the extreme part of the Nāyikā's Sārī enveloping the upper part of her body), hair etcetera, the Nāyikā should do the abhinaya of gently being released from his hold. For this the "Aśvakrāṅtā Cāri" should be done. (In Aśvakrāṅtā Cārī, the Nāyikā should balance herself on the toes, and bending the limbs of the body gently get the hair released from the Nāyaka's hold). When the Nāyaka tries to embrace her, she should move away. Thus, she should continue to harass the Nāyaka until such time he surrenders to her feet.

डगर चलत देखो श्याम, कर गहियाँ
नीर भरन मैं गई पनघट को
देखँ वहाँ पर श्याम नटखट को
हँस्यो निरख्यो मेरो मन खट्क्यो
आन अचानक चुनरी झट्क्यो
गरे लगा लीन्ही मोहे श्याम
डगर चलत देखो श्याम
गहो कृष्ण को जाने न पायें
आज इन्हें हम नारी बनायें

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नथ, बेसर सिर चोटी गुथाएँ
बेंदी भाल साड़ी पहनायें
"बिन्दा" कहत अद्भुत छबि बनियाँ
डगर चलत देखो श्याम

The above composition by Bindādīna Mahāraja pertains to Kṛṣṇa's teasing of Gopīs.

The affected Gopī is narrating the story to her female companions. She says, "O dear Sakhī, Kṛṣṇa has made our lives impossible. We cannot even go out of our homes without being teased by him. As I went to the पनघट to fetch water I found that naughty Śyāma there. As he threw a meaningful smile at me, I became suspicious and nervous. He, then, suddenly came and pulled my cunrī, and embraced me. (How unfair it is on his part) we are no safer on the streets, because of him. We should find some solution to this problem, so that he may be taught a lesson." According to their strategy, they all corner him one day, and dress him in a woman's attire to put the shame on him. However, after he has been finally ornamented and dressed, the Gopīs are unable to move their eyes away from this person. That Alaukika (divine) beauty par excellence makes them stupefied. They lose the sense of place and condition, and their souls start praying to merge (become one) with the Almighty lord...the Kṛṣṇa.

Thus, the Thumrī that commenced with the teasing episode (Kṛṣṇa-Gopī Cheḍa-Chāḍa) of Saṁyoga śṛṅgāra, eventually, transiting through the Sañcārīs bhāvās Nirveda and Dainya, transforming into Bhakti at the end.

The Vātsalya, and the Bhakti, both are constituents of Śṛṅgāra Rasa. In our experience, too, we find that the love of the mother for her child is similar to that between the lover and the beloved. When one is deeply attached to (having unwavering deep concentration with) the Supreme Being, the

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Vairāgya sentiment automatically sets in, wherein there remains little or no attachment or attraction towards the other people of the world. The devotee likewise does not relish the presence of any third person between herself and her worshipped one. She wants to totally merge and become identical, with him. In Kathak Nṛtya, such devotional compositions are available in plenty. They portray accomplishment of divine love through the medium of worldly love.

The Abhinaya of the above mentioned Thumrī should be done thus :

In the Sthāyi (the first part/line of a song, usually repeated again and again after every stanza) "डगर चलत देखो श्याम, कर गहियाँ" the bhāva of teasing of Gopī by Kṛṣṇa by suddenly clutching her arm and obstructing her way is shown by a number of variations. In the first line of the stanza, "नीर भरन मैं गई पनघट को" the preparation to go to the Panaghata should be shown. Getting ready herself looking at the mirror, doing the customary daily makeup, and then, if the Gopī is intended to go to the well to collect water picking up the rope from the peg, and the abhinaya of picking the bucket, as also the Gagarī, should be done. Thereafter, opening the door, and coming out shutting the door and applying the chain to it, should be shown by various hasta mudrās and facial expressions. If the Nāyikā is intended to be shown as going to the river to fetch water, there from, then she need carry only the Gāgara, reach the bank of the river, rub and wash the Gāgara, and wash her face.

In the second line o f the Antarā (stanza) - "देखूँ वहाँ पर स्याम नटखट को" The Bhāva of this line can be shown in a different fashion from the Bhāvās shown for the first line. If in the first line, the Nāyikā has been shown as going to the well to fetch water, then in the second line she should be shown as drawing water from the well. Then on sudden appearance of Kṛṣṇa, the

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Nāyikā should be shown as becoming nervous, and the slipping of the rope from her hands in panic, and the falling of the bucket in to the well should be shown. The nervous girl should be shown as running for the veil (Ghūṅghata) to cover her face.

However if the Nāyikā has been depicted in the first line as going to the river so as to fetch water there from, then, in the second line of the composition she should be shown cleaning her hands and face in the river water and suddenly getting startled and nervous on seeing the image of Kṛṣṇa in water.

In the third line of the composition viz – "हँस्यो निरख्यो मेरो मन खट्क्यो" the nervous Nāyikā should be shown as glancing through the veil (Ghūṅghata), and then on the other side she should be shown as representing Kṛṣṇa, who is throwing a meaningful smile upon the Nāyikā. Back to the original place, the Nāyikā, on receiving that tricky smile from Kṛṣṇa, should be shown as blushing. The Nāyikā should simultaneously show the bhāva of apprehension by employing the Śankitā Dṛṣti.

For doing the abhinaya of the fourth line of the stanza - "आन अचानक चुनरी झटक्यो" the artiste should take a paltā and show the bhāva of Kṛṣṇa smiling as before and suddenly rushing to the Nāyikā uncovering her covered face by pulling the Cunrī. Taking another paltā the artiste should be shown as protesting the pulling of the Ghūṅghata, and eventually shrinking herself. The "Lajjitā Dṛṣti" should be used in this case.

For showing the Bhāva of the fifth line of the stanza - "गरे लगा लीन्ही मोहे श्याम" - Kṛṣṇa embracing the Nāyikā should be portrayed, and the Nāyikā should be shown as protesting at first, but eventually surrendering to him. Here the "Lalitā Dṛṣti" should be employed.

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Whatever is shown in the first stanza should be acted in such a manner as if the Nāyikā is narrating the self-experience, of what kind of harassment she was subjected to, to her mates.

In the second stanza, the Bhāva of scheming of a programme of action by the Nāyikā and her companions, to take revenge from Kṛṣṇa, and to teach him a lesson, should be shown.

The first line of the second stanza – "गहो कृष्ण को जाने न पायें" - In order to make the scheme tangible the Nāyikā, conversing with her mates, as - "Sakhī! Let us rush up and arrest Kṛṣṇa so that he does not escape and run away." Then the abhinaya of crowding around Kṛṣṇa and arresting him should be done.

The second line - "आज इन्हें हम नारी बनायें". After catching hold of Kṛṣṇa, the Gopīs decide to ridicule him. "Let us make a laughing stock of him. Let us dress him in woman's attire," they tell each other.

नथ, बेसर सिर चोटी गुथाएँ बेंदी भाल साड़ी पहनायें

The third and the fourth lines of this stanza pertain to Kṛṣṇa's dressing up in a woman's attire. The artiste (Nāyikā) will do the abhinaya of removing her ornaments one by one, and placing them appropriately on the person of Kṛṣṇa. The Nāyikā will arrange Kṛṣṇa's hair in braids, remove her cunrī and use it as a Sārī for him. While doing so the Nāyikā and her mates will continuously tease him, and make a laughing stock of him.

The last and the fifth line of the stanza is very touching. Portrayal of this piece demands a great deal of talent. In fact, when the Gopīs decide to dress Kṛṣṇa in a woman's attire, and start dressing him likewise, the lone idea that dominated their minds was to simply play fools with him, tease, and ridicule him, so that he may not dare to repeat the act of bothering the Gopīs again.

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Therefore, they start making run of him, and enjoy in merriment. However, in the meanwhile the situation starts taking an unexpected turn. As the dressing up, and ornamenting of, Kṛṣṇa nears completion; the Gopīs begin to experience a miraculous transformation within them. They get plunged into a state of utter amazement, and become spellbound and stupefied. They stare at Kṛṣṇa, with their eyes glued on his person. Humbleness taking the place of humour. This humbleness (दैन्य भाव) is the one that inspires the souls to impatiently yearn for total merging/identification with him.

Thus, the Thumrī that started with a note of playful teasing flooded with subtle emotions of Śṛṅgāra eventually takes a spiritual turn and ends up with devotional sentiment. To my mind the Nāyikā, related composition in Kathak not only refer to Aṣṭanāyikās, but also to a number of other situations which the Nāyikā may come across more often than not. For instance, with the onset of youth there occurs a change in the emotional attitude of a young girl due to change in her body conditions as also mental setup. She becomes progressively conscious of her increasing charm, and Desires to show it off. She is also likely to start becoming fond of a person who praises her beauty and appreciates her virtues. Inspired by fondness of a person her activities are directed in such a manner that she may endeavor to win over his heart. A curious (उत्कण्ठित) state of the Nāyikā is obvious under such conditions. She should therefore, be known as a "Utkaṇṭhitā Nāyikā". This Utkaṇṭhitā should not be seen as akin to (in relationship with / related to) Virahotkaṇṭhitā, because Virahotkaṇṭhitā is that Nāyikā who has been separated from her lover, and is dejected due to his remoteness, whereas Utkaṇṭhitā is that Nāyikā who has not yet met a lover, and who is eager to be loved by someone. For example:

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Cāncara –

मैं तो खेलूंगी उनहीं से होरी गुइंयाँ
लेके अबीर गुलाल कुंकुमा
रंग से भरी पिचकारी गुइंयॉ ।।
जाये घेरूँ डगर, नाहीं जाने दूँ घर
ऐसो ढीठ लंगर नाँहीं माने निडर ।।
अब श्याम सुंदर से रंग मचाओ
"बिन्दा" लाऊंगी गहि बरजोरी ।।

In some of the compositions a mixed form of Virahotkaṇṭhitā and Utkaṇṭhitā can be seen: The विरहिणी नायिका (a Nāyikā who has been separated from her lover) says :-

कासे खेलूँ पिया घर नाहीं
होरी खेलत लाज आवत
हमसे कहत छिपकर चलो सखी
यही बसी तुम्हरे मन माहीं
कैसे 'विन्दा' उनके सन्मुख हूँ
जिन नहिं देखी मोरी परछाईं ।

The starting line expresses the emotions of separation from her husband. However, in the later lines she is actually hinting at Kṛṣṇa. She asks, "How can I play Horī with Him?" "How can I go before a person who has not even seen my shadow?" These lines are expressive of the Nāyikā's curiosity (उत्कण्ठा) and willingness (desire) for Kṛṣṇa. This is a mixture of both, the Utkaṇṭhitā and Virahotkaṇṭhitā.

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# Chapter 4

# Compositions Related to Nayika Bheda

(परकीया मध्या, हमीर–त्रिताल)

मोहे छेड़त मोहन बनवारी
डगर चलत में देखो देत गारी । मोहे ।
नटखट नन्द के लाल न माने
'बिन्दा' सुनो मैं इन संग हारी । मोहे ।

(परकीया, झपताल)

मेरी सुनो स्याम छोड़ो अंचरवा
कहा मान ले प्यारे हूँ तेरी चेरी
जाने नहीं देत गराल लंगरवा
'बिन्दा' सुनो यह नाहीं माने स्याम होरी

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(अभिसारिका, जोड़ी त्रिताल)

आवे लचक–लचक ब्रज नारी
बेन्दी भाल श्रवण कुण्डल गले माला
मुख दामिनी–सी दमकत, चालें मतवारी
देखत बिहारी पग–परी, गले बांह डारी
'बिन्दा' पर कृपा रहे तेरी गिरधारी

(मुग्धा, गारा–दादरा)

कैसे के जाऊँ श्याम रोके डगरिया
बरबस कर पकरत मुख चूमत
लाज लेत देखो बीच बजरिया ।
नित की रार सहूँ कैसे 'बिन्दा'
नाही बसूँ तजूँ तोरी नगरिया।

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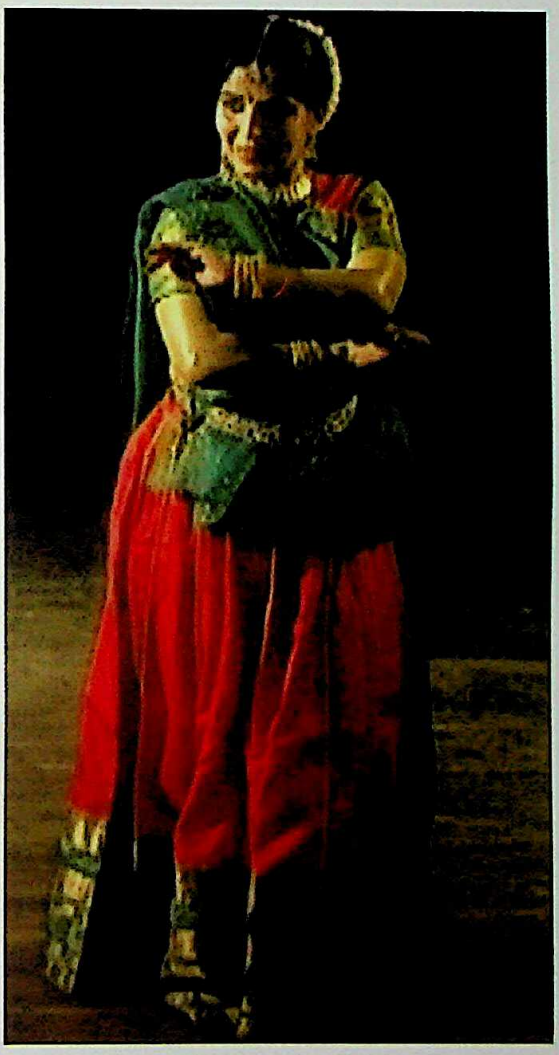
(परकीया प्रगल्भा,मिश्र श्यामकल्याण–दादरा)

काहे रोकत डगर प्यारे नन्दलाल मेरे
नित ही करत झगरा हमसे,
पनघट नहीं जाने देत
देखत सब नारी ठारी,
बहियाँ क्यों गहे रे
काहे रोकत डगर प्यारे नन्दलाल मेरे
बिनती करूं मैं नाहीं वो मानत,
सुनत नाहीं मोरी
छीन लीन्हों है गरे को हार,
माँगू नाहीं दे रे
काहे रोकत डगर प्यारे नन्दलाल मेरे
'बिन्दा' कहे ढीठ लगर,
बरबस मोरी लाज लेत
दूंगी दुहाई अबहीं जाय,
नन्द जी के डेरे
काहे रोकत डगर प्यारे नन्दलाल मेरे



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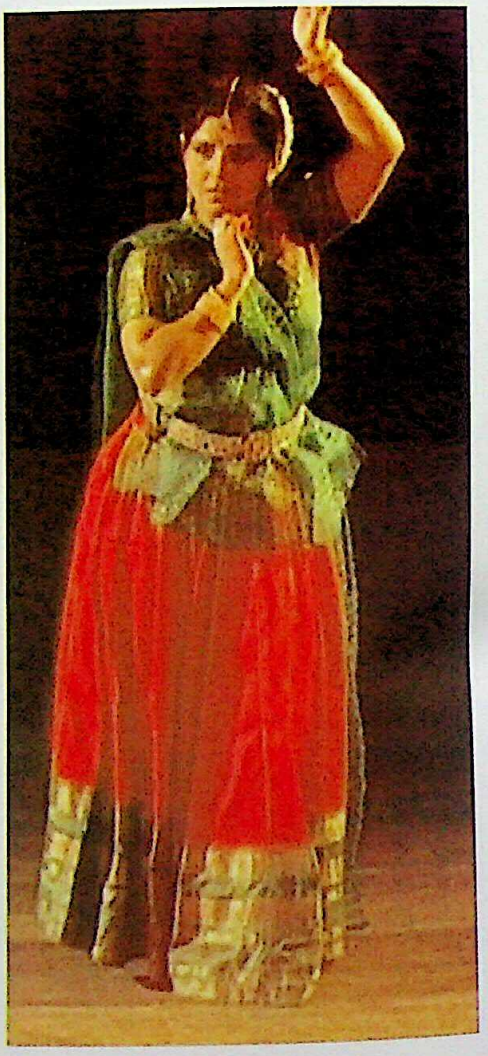
(जोड़ी दादरा)

डगर चलत देखो स्याम मन लीनो।
मैं तो जात पनियाँ भरन,
आवत है उत से कान्हा
निरखत जिया गयो लुभाय
टोना अस कीनो ।
डगर चलत देखो स्याम मन लीनो।
बाँकी छवि कैसी आली,
मुकुट शीश धारे ।।
भृकुटी कुटिल केसर को तिलक भाल दीनो।
डगर चलत देखो स्याम मन लीनो।
'बिन्दा' कहत सकल नारी,
मोहे ब्रजनाथ देख ।
भूली कुल जग की लाज,
मदन अंग मीनो ।
डगर चलत देखो स्याम मन लीनो।



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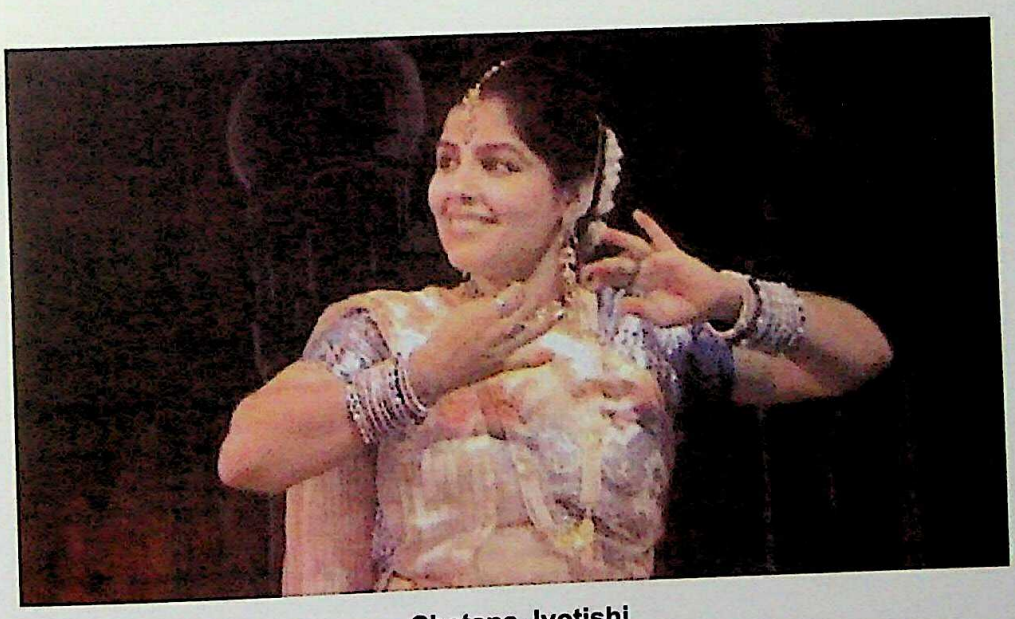
(वृन्दावनी सारंग–त्रिताल)

कान्हा देखो ठाड़ है ब्रज की ओर ।
कैसे के जाऊँ पनियाँ भरन मोरी आली ।
मोरी सरकी चुनरिया छोर ।
कान्हा देखो ठाड़ है ब्रज की ओर ।
नित–नित छेड़ करत हमसे, यही डर लागे ।
फिर 'बिन्दा'स्याम बनेंगी पति मोर ।
कान्हा देखो ठाड़ है ब्रज की ओर ।



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(जोड़ी त्रिताल)

देखो मुरली बाजी बन की ओर ।
कैसे के करूं जिया नाहीं माने मोरी आलि री,
सब बन के चली वही ओर ।
देखो मुरली बाजी बन की ओर ।
सब सखी मोह गई हेगि कृष्ण रट लागी ।
'बिन्दा' कहत धन्य–धन्य ब्रजनारी
निसदिन प्रेम लगी हरि ओर ।
देखो मुरली बाजी बन की ओर ।

**Su-Śrī Gauri**

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(चाँचर)

जसुदा के लाल खेले होरी मच्योरी
चोवा चन्दन अतर गुलाब को गलियन बीच मच्योरी ।
उड़त गुलाल लाल भयो बादर चली रंगी झोरी ।
स्याही नील मिलाय तेल में सबके मुख हो मलोरी ।
लाख जतन कर छूटत नाहीं भई कारी सब गोरी ।
बाजा बजत देव नभ छाये सुमन बरस करि जोरी ।
'बिन्दा' कहत धन्य ब्रज युवती नाचत कृष्ण खंडोरी ।

जल जमुना भरन कैसे जाऊँ ।
मची धूम बजत ढप मृदंग बीन,
खेले नंद के लाल होरी ब्रज में आज ।
मुख मींजे मल रोरी अंग देती झकझोरी
गहि गरवा लगाये मुँह चूमे बरजोरी ।
'बिन्दा' श्याम घेर लीन्हों सखिन आज ।

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कान्ह खेल्यो कहाँ ऐसी होरी गुइयाँ
किन रंग में बोरी, मुख मली है रोरी
राधे पूछत खड़ी कर जोरी
तेरी चोटी गुथाई, माँग मोती भराई
कर चूरी पिन्हाई सारी दीनहीं ओढ़ाई
देखो आज 'बिन्दा' श्याम सुन्दर की
खुली है नित की चोरी

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(विरहोत्कण्ठिता)

जाय कोऊ कहाँ, जाय इतना संदेशवा कोई कहो ।
जबसे गये मोरी, सुधहू न लीन्हीं
बिरहा के बान हमसे ना सहो जाय
बरसन जो बीते दरस बिन
'बिन्दा' बिन मिले श्याम हमसे ना रहो जाय
जाय कोऊ कहाँ....

**Su-Śrī Ruby**

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(खण्डिता, सोहनी–त्रिताल)

काहे को मेरे घर आये हो, प्रीतम तुम रैन सौतन संग जागे

नैना रतनारे, पैंया न पड़ो अब प्यारे । काहे को ।

उनहीं के घर रहो,

जावो नहीं बोलो हमसे

'बिन्दा' सुनो ये नाहीं माने, जिया जारे जारे । काहे को ।

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(विरहोत्कण्ठिता)

उठी है घनघोर घटायें बरसन लागे
कासे कहूं नींद नहीं आये,
गरज रहे बिजुरी चमके
सुन कोयल कूक मुझ बिरहन को ये सताये ।
इक तो अंधेरी, पिया बिन डर लागे
सूनी सेज जिया तरसे
कासे कहूं ये री सखी बीती सगरी रैन
'बिन्दा' देखो घर श्याम नहीं आये।

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(विरहोत्कण्ठिता)

पिया के आवन की सुनत खबरिया,
राह तकत हूँ मैं नेक नजरिया
तड़पत हूँ मोहे कल ना परत है,
'बिन्दा' कहत यूं ही बीती उमरिया ।

(विरहोत्कण्ठिता, गारा–चाँचर)

कासे खेलूं पिया घर नहीं,
होरी खेलत लाज आवत ।
हमसे कहत छिपके चलो सखी,
यही बसी तुमरे मन माही ।
कैसे 'बिन्दा' उनके सनमुख हूँ ,
जिन नहीं देखी मोरी परछाहीं ।

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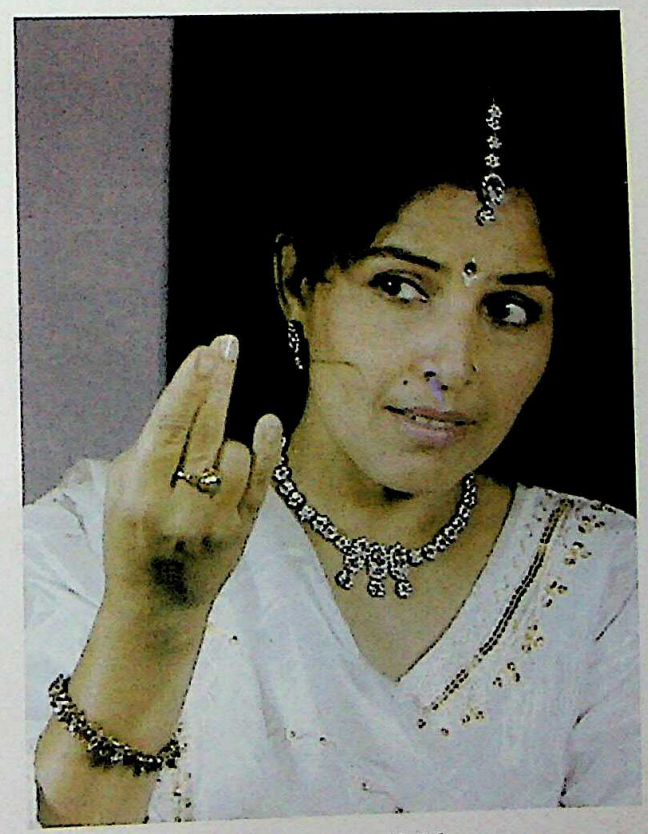
(मध्या, बसन्त हिंडोल–त्रिताल)

मोहे छेड़ो न नंद के सुनहुँ छैल ।
तोरी पैंया पड़ूँ घर जाने दे मोहे ।
बड़ी देर भई मोरी रोको न गैल । मोहे
पकरो न कर ब्रज नारी देखे सारी ठाड़ी ।
ननद सुनेगी देगी गारी तुम मानो नाहीं ।
बिन्दा' के जिया राखत मैल । मोहे



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(प्रगल्भा,मिश्र खमाज–चाँचर)

मैं तो खेलूंगी उनही से होरी गुइयाँ
लेके अबीर गुलाल कुंकुमा,
रंग से भरी पिचकारी गुइयाँ
जाये घेरूँ डगर, नहीं जाने दूँ घर,
ऐसो ढीठ लँगर, नहीं माने निडर,
आज ष्याम सुन्दर से ,रंग मचाओ
'बिन्दा' लाऊँगी गहे बरजोरी गुँइयाँ ।
मैं तो..

**Chetana Jyotishi**

(परकीया मध्या, भैरवी–त्रिताल)

छोड़ो साड़ी कान्हा मैं तोसे हारी
निस दिन छेड़ करत नाहीं जाने देत
पनघटवा की गैल सखी री
छोड़ो जी,
छोड़ो जी पट घूंघट न उलटो
'बिन्दा' सुनो ये नाहीं माने,
देखे सारी नारी । कान्हा मैं ।

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(मुग्धा / मध्या, कलावती–अद्धा)

मोहे छेड़ो ना, छेड़ो ना
नन्द के सुनो, सुनो छैल
डग बीच रोके करत बरजोरी
कंकरी मारी गगर मोरी फोड़ी
कासे कहूँ ,कौन सुने, अरज हमारी ।
मोहे ।
रंग से भरी पिचकारी मारी
सारी भिगो दी चूनर हमारी
सखियाँ सहेली करत ठिठोली
सगरी हँसैं दै–दै ताली । मोहे ।

(मुग्धा, भैरवी–त्रिताल)

छोड़ो छोड़ो रे लंगर तुम अपनी बान
नहीं माने श्याम जारे जारे अपनी गेल
ठिठोली करत मोहे छेड़त आन
छोड़ो छोड़ो रे
बिन्दा कहत मोरी दधि की मटकि तोरी
गरवा लागे नहीं देत जान
छोड़ो छोड़ो रे

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(प्रगल्भा, खमाज–आड़ा चौताल)

न छेड़ो संईयाँ लडूंगी तोसे लड़ाई
विनती करत पईया परत हारी । न छेड़ो ।
सगरी रैन 'बिन्दा' तरपत बीती
कौन सी सौतनियाँ से नेहा कीन्ही
जावो जावो जहाँ रैनियाँ गंवाई । न छेड़ो ।

(प्रगल्भा, गारा–दादरा)

लचक झुक नीर भरे री,
चंचल क्या प्यारी है नार
उमंग जवानी चाल मतवाली
बात जादू की वाकी गज़ब करे री
चंचल क्या प्यारी
चितवन हँसन भंऊवन की डोलन
गात नुकीली बिन्दा घायल करे री
चंचल क्या प्यारी

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(अभिसारिका, हमीर–तीन ताल)

सब बन ठन आईं श्याम प्यारी रे
चंद्र बदनि मृग नैनी ओढ़े सारी। सब बन...
मालती गुँथाए, केस कारे घुंघवारे
माँग मोतिन सँवारे, चोटी पीठ पर डारी। सब बन...
बिन्दी भाल श्रवण कुन्डल गरे माला
मुख दामिनी सी दमकत चाल मतवारी । सब बन...
देखत बिहारी पग परे गरे बाँह डारी
'बिन्दा' पर कृपा रहे तेरी बनवारी। सब बन...

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(मुग्धा, गारा–दादरा)

कैसे के जाऊँ श्याम रोके डगरिया
बरबस कर पकरत मुख चूमत
लाज लेत देखो बीच बजरिया ।
नित की रार सहूं कैसे बिन्दा
नाही बसूं तजूं तोरी नगरिया।

(मध्या, छायानट–एकताल)

तेरो नाहीं मानत श्याम
अब जाने नहीं दें पनघट को,
नाहीं मानत श्याम । तेरो नाहीं ।
सो नंद को छैल, 'बिन्दा' निडर भये
सब सखियन मिल घेरो,
नाहीं मानत श्याम । तेरो नाहीं ।

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(प्रगल्भा,खमाज–कहरवा)

हटो छेड़ो ना कन्हाई,
काहे को रार मचाई
पकरो न सारी हटो,
जाओ कहा मानो ।
कर की चुरियाँ करकाईं। हटो ।
मांगत दान जोबन को डगर में
नित ले परखे हो पिया प्यारे
'बिन्दा' कहें ऐ माने ना मोहन
लाख जतन समझाई । हटो ।

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(मध्या, भैरवी–त्रिताल)

हटो श्याम नहीं रोको मोहे बरजोरी
कहा न माने, कहा न माने मोरी।
हटो श्याम ।
गरवा लगाये चोली बन्द मोरी खोल डारी
चुनर छीन लीन्हीं गारी दीन्हीं
देखो 'बिन्दा' चले न ज़ोर, चले न ज़ोर मोरी ।
हटो श्याम

(प्रगल्भा, मालगुंजी–त्रिताल)

जा मैं तोसे नाही बोलूंगी,
बोलूंगी लंगरवा रे ।
जा मैं...
अपनी कहत बिन्दा काहू की ना बूझे रे
अपनी गरज के हो ढीठ लंगरवा रे ।
जा मैं...

(मुग्धा,जंगला काफी–त्रिताल)

काह करूँ देखो गारि देत कन्हाई रे
मैं तो लाखन बार समझाई रे । काह करूँ...
मटकी पकड़ मोरी झटकी पटकी
'बिन्दा' कहत सगरे लोगन में
मोरी पत गवाँई रे । काह करूँ...

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## रायगढ़ महाराज चक्रधर सिंह की नृत्य रचनाएँ

चंद्रबदनि मृग लोचनी, दामिनी द्युति गोरी
अलबेली नवल नारि करति चित की चोरी ।
चंद्रबदनि मृग लोचनी..
छन–छन शृंगार सजत,
छम छम पग नूपुर बजत
बन ठन पिया मिलन चली कामिनी किशोरी ।
चंद्रबदनि मृग लोचनी..
लटकत बेणी अनूप मानो नागिन स्वरूप
चंद्रामृत पान करन आई भवन ओरी ।
चंद्रबदनि मृग लोचनी..
'चक्रपिया' नवल बाल आवत लियो दीप थाल
मंद मंद गति मराल, लखत भौं मरोरी ।
चंद्रबदनि मृग लोचनी...

**Chetana Jyotishi**

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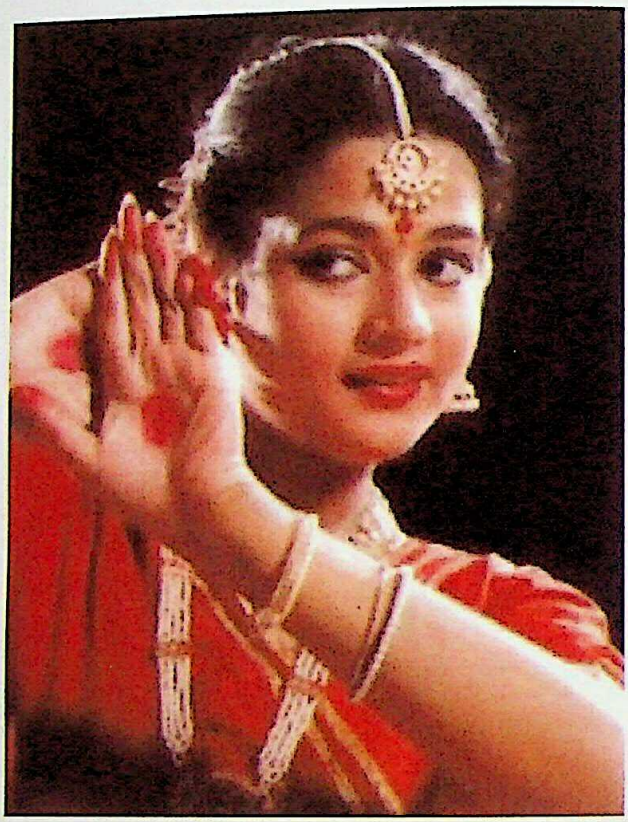
गोरी सलोने तोरे नैना,
नवल मदमात हँसत हैं,
तान–तान के तीर चलावे,
यह डर पावे मैना,
नवल मदमात हँसत हैं,
रोय मरत हैं तोरे सनेही,
अजब गजब के हैं सैना,
नवल मदमात हँसत हैं,
रौद्र रूप बिरह की चोटन,
नरक भयो है ऐना,
नवल मदमात हँसत हैं,
'चकपिया' अब प्रेमी निहारो,
बकत बैरागी बैना,
नवल मदमात हँसत हैं,



**Su-Śrī Rani Khanam**

देखो देखो बिहारी रीझी नारी सगरी
उमगी परत रस की गगरी ।
देखो देखो बिहारी ।
'चकपिया' वर है बरसा से
चहल–पहल छाई नेहा नगरी।
देखो देखो बिहारी ।

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भूषन बसन सजाये,
सहेटवा पे गोरी चली है
कुंजन–कुंजन ढूंढत,
पिया को ताकत आस लगाये,
सहेटवा पे गोरी चली है
अनत रमे मन मोहन कान्हाँ,
पिया तज सेज सिधाये,
सहेटवा पे गोरी चली है
'चक्रपिया' जब आये अचानक,
सुख सनेह सरसाये ,
सहेटवा पे गोरी चली है ।

साँवरी सुन्दर कितनी बनी,
जहर भरे नैन कहर मचावें । साँवरी ।
अंग आरसी जोबन झलके
कोकिल बेन सुनत सुख–कारी प्यारी सारी ।
साँवरी ।
'चक्रपिया' को ध्यान धरत है
साँकरी खोर डरत उजियारी छबिवारी । साँवरी ।

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मोरी गलिन कब ऐहो मोहन
बिरह घटा देखी घिर–घिर आवत
कब मोहे दरस दिखैहो मोहन । मोरी गलिन कब ।
बिजली चमके जियरा लरजे
कब तक हरि कलपै हो ।
मोरी गलिन कब ।
मो मन धीर धरत ना 'चकपिया'
साँची कहो कब ऐहो मोहन । मोरी गलिन कब ।

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नैना दरशन को ललचाये हुए हैं
कहना माने नहीं अकुलाये हुए हैं । नैना ।
मोहनी मूरत पिया की भूलती छिन भर नहीं
यार की बोली रसीली सुन रही हूँ हर कहीं ।
हैं छिपे प्यारे हमारे इन निकुंजों में कहीं
मेरे दिल को जो ऐसे लुभाये हुए हैं । नैना ।
मैं बिरह में बावली हूँ आभरन भाते नहीं
ऐ वसन चंदन पवन घन मन को भरमाते नहीं
प्राण कलपाते हैं जी को और कल पाते नहीं
लौ लगी जिनसे मेरी वा 'चक्रपिय' आते नहीं
कोई कह दो कि प्रीतम आये हुए हैं । नैना ।

कौन सुनावे खबर मोरे पिया की
आयी रात शरद की
घायल करे वियोग पिया
कैसे कटे सजनी रतियाँ
'चक्रपिया' सुख भूलत नाहीं
कौन करे मोहक बतियाँ

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कहाँ प्यारे सजनवा बिलम रहे हैं हो
नहीं आँसू हमारे ये थम रहे हैं हो।
कहाँ प्यारे ।
वन वन भटकी खेज न पायो
कौन गलिन में वे रम रहे हैं हो ।
कहाँ प्यारे ।
घन अंधियारी बिजली चमके
कारे बदरवा पे जम रहे हैं हो ।
कहाँ प्यारे ।
सांझ कियो सजके अभिसार,
उतावली नींद निसीत अरी
सुनी सहेट में तीसर याम,
वियोगिन ही रही प्रात करी
धोस रह्यो कलहांतर ,
खेद भई अति खंडित दोपहरी
'चकपिया' अब अष्टम याम में,
अष्टम नायिका की जेहरी ।
कहाँ प्यारे सजनवा बिलम रहे हैं हो

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काहे लगाये गोरी नैना, करेजवा पे चोट लगी है
जियरा जरावे नेहा सताये,कल ना परत दिन रैना
मैं मर रहा हूँ ग़में इश्क से जिला दे मुझे,
कमाल शौक से दीदार अब दिखादे मुझे
खुदा के वास्ते इतना मगर बता दे मुझे । काहे.
नहीं है हाल पै मेरे ज़रा करम की नज़र
तेरी फ़िराक़ में हालत है मेरी नोए दिगर
निग़ाह आशिके शैदा से फेरना थी अगर । काहे
किया है आपने फरहत पे यह बड़ा अहसाँ
कि उस ग़रीब को अपना दिया ग़मे हिजराँ
फँसा है दाम में बेचारे का दिल–ए–नादाँ
यही तरीका वफा था अगर तो मेरी जाँ । काहे

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मोहे छेड़ो नाहिं श्याम
गुजरिया मैं घर की अकेली । मोहे ।
प्रेम की बतियाँ मैं नहीं जानत
दूर अजहूँ मेरो धाम । मोहे ।
रात अंधेरी बादर घेरे
चकपिया' से है काम । मोहे ।

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## वाजिदअली शाह रचित कुछ बंदिशें

चमक चमक चमके बिजरिया
कैसे के आऊँ पिया तोरी सेजरिया ।
बादर गरजे जियरा लरजे
'अख्तर पिया' संग भेजी खबरिया ।

जुगल किोर बाँसुंरी बजावत
छोड़ कुंजन और गलियाँ
'अख्तर' राध के संग चलो
मथुरा ब्रज वनिता रंग रलियाँ ।

तड़प तड़प सगरी रैन गुजरी
कौन देश गए साँवरिया
अरज करे सपने में अख्तर
बसूँ तुम्हारे पायरिया ।

हरिं ना कर इतनी रूखाई रे
सुन ओ लंगरवा मैं गारी दूँगी
तू ही मोरी बहियाँ पकर करत
जोर ढिठाई रे
कर का कंगनवा म्हारा छांड़ दे अँचरवा
पनघट पर 'अख्तर' लाज न आई रे ।

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## नायिका सम्बन्धी अष्टछापीय पद

(विरहोत्कण्ठित,रामकली–त्रिताल)

सुपन में सगरी रैन गई
भोर भये बनचर सुनि
जागत ही पीर भई
जल बिन मीन चकोर चंद बिनु
तलफत निज मन ही
इहि दुःख कहौं कौन सों सजनी
जातु न मोपै सहि,
जब सुधि होत नंद नंदन की
बिरहा अनल दहि,
गोविन्द' प्रभु मिलैं सुख उपजै
जात न काहू कहि

(मान गर्विता, कान्हरा–त्रिताल)

हरि सों कैसो मान छबीली
नन्द कुँवर रसीलो नाइक
छाड़ि देहुँ अरबीली
इह जोबन धन दिवस चारि कौ
काहे कों वृथा करत हौ, नवीली
मिलीहो जाय संकेत सदन में
स्याम सिंधु में झीली
उह ब्रजराज किसोर रसीलौ
तू वृषभानु किसोरी रसीली
'गोविन्द' प्रभु पिय आई गये तब सर्वसु दै बिलसी री

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(मुग्धा,मल्हार–कहरवा)

लहरिया मेरो भीजेगौ वह देखौ आवत है मेहु
सुरंग रंगरग्यो साँवरौ अब ही धरेगौ नेहु
सघन कुज चलौ साँवरे ओट पीताम्बर देहु
गोविन्द प्रभु पिय हंसि कहै तो बढ़ि है अधिक सनेहु ।

(वचन विदग्धा ,बिलावल–त्रिताल)

प्रात समय स्यामा दर्पन लै,
अरस परस मुख कमल निहारत ।
रजनी जनित रंग सुख सूचित,
निरखि निरखि उर नैन सिरावत ।
सिथिल सिंगार विचित्र बनावत,
ठौर–ठौर रति चिन्ह दुरावत ।
'गोविन्द' सखी देखि दम्पतिसुख,
तन मन धन या छबि पखारत ।

(सुरतगोपना,बिलावल–त्रिताल)

लालन जहीं जाउ जाके रस लपट अति
आलस नैन देखियत रमससे,
प्रगट करत प्यारी के रति
अधर दसन छत बसन पीक सह,
अरू कपोल सम बिंदु दूखियत
नख लेखन तन लखी स्याम पर,
जय पताक जीत्यो रतिपति

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कितब विवाद तजहु पिय हमसों,
जैसे तन स्याम तैसेई मन हो अति
गोविन्द प्रभु पिय पाग सँवारहु,
गिरत कुसुम सिर मालति

नायिका भेद सम्बन्धी लक्षणपरक बंदिशें

(खण्डिता, आसावरी–चौताल)

नैना अलसाने भारे ऐसे आज अंजना रे
देख मन मेरो पिया अत ही अकुलात है
बसन मलीन भये अंजन हूँ नैन धरूँ
भाव रतन साजत ये औंग राग आत है
कौन तोहे मिली नार, जाके मुख को निहार
जग सारी रात प्यारे ढीठ न शरमात है
सगरी निपट गई, जावो ये सिमट गई
कहे 'हरिवल्लभ' ये 'खण्डिता' कहात है ।

(कलहान्तरिता, भैरवी–त्रिताल)

सखि आज प्रमाद भईला, सखि साजन आप तजीला
चाटु वचन कछु श्रवण न कीन्हें, अर्पित हार तजीला
बोध सखि जन के अवमाने, पच्छाताप भईला
चरनन ते गिर परयो चतुर सखि, तबहुँ न हाथ गहीला
'कलहान्तरिता' कहत नायिका, जिय में दाग़ रहीला

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(वासकसज्जा, बिहाग–चौताल)

आत होंगे आलि प्यारे, भूखन ला रतनारे
वेग उठत धावो प्यारी, हियरा हुलसात है
फूलन की सेज करो, सखि सब काम तजो
फूलन के फर्श करो, हमरे मन भात है
सगरे सिंगार करो, अंजन हूँ नैन धरो
मुख में तामोल फीको, बदहूँ सरसात है
द्वारन पै जावो बीर, जिया धरे नाहि धीर
कहै 'हरिवल्लभ' ये 'वासक' हरखात है

(अभिसारिका–पावस, जैजैवन्ती–चौताल)

आलि आज प्राण प्यारे, गये वन सार सारे
पठाई मोहे लेने को रजनी अंधियारी है
भूखन उतार डारो, और पट ओढ़ कारो
चलो सब छोड़ काम, लगन लगी भारी है
चली यूँ सुघड़ नार, देखे चहुँ बार–बार
चमकत है दामिनी, आवत घटा कारी है
गरजे यूँ मेघवा जो, डर काटत है जिया की कोर
कहै 'हरिवल्लभ' ये जावत 'अभिसारि'' है

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## नायिका भेद सम्बन्धी कुछ ध्रुवपद रचनाएँ

### (स्वाधीनपतिका)

पिय के मन में न नैनन भावै
तेरो जोबन नियको
तेरे रूप रस बस भयौ प्रानपति तौ जिय चाहे
आन न काहू तिय कौ
रूप जोबन तो है दीनों करतार बनाय
आली कोप ना रहो गर्व हिय को
प्रभु बिलास नवललाल रिसाल प्रीत नई
आली री आनन्द बढ़ो जिय को

### (खण्डिता)

ढीले–ढीले पग धरत ढीली पागि ढरकि रही
पग ऐसे परत ऐसे कौन पर ढए हौ जू
गाड़ी जू पीआ के हीअ ऐसी गाड़ी कौन
त्रिया गाढ़े गाढ़े भुजनि सों गाढ़े करि गहिहौं जू
लाल लाल लोहें, लाल उनींदी आँषें साँची कहौ
पिआ हौं तौ लाल लहे हौ हू
कहि धीरज प्रभु निसु के उनींदे जागे
भयो प्रात कहौ बात राति कहाँ रहे हौ जू

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(नवोढ़ा नायिका)

कोउ तो मोहि बताओ री, पीअ सों मान करिबे कौ ढब
जैं ऐसैं कीजे जामैं, नैंक मलीन न होवे,
और अपनी हूं बात रहौ सब
उनिकी कहा कहौं वै तो निपट प्रवीन
रसिक लाल देखि रहे अनेग जोशिनि की फरकनि
तिनि सों छिपि सकै कब
यह भूल सो मन आई गई, तातें 'सदारंग' पीअ सों
रिस हूं में व रूसीअै कवहूं अब जब तब

(परकीया)

कन्हैया आजु बन बनी बाँसुरी बजाई
सुधी सुधी सुधी ताननि
सुनत ही धुनि मृग ज्यौं भूलि रहि
सोचि समुझि जीय सुधि बुधि सब बिसराई
रोम उठि आये छतिया धक–धक करत
नयनि असूया नदी सी भरी आई
कोउ जाए बरजौ आनंद प्रभु कौं
नैक राशि धीरज देइ वह रोइ रोइ अति अकुलाई

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(खण्डिता)

आज भलें आए हो, हौं बल बल जाँव,
जो आवन पर बने हो ठौर–ठौर
अरून नैन, मुख बैन अटपटे से, लटपटी
पगिया में पाइयत मन की दौर
बिन गुन उरमाला ज्यों ज्यों मुर मुर दुरावत
त्यों त्यों दिखावत बलैया पीठ पीछे
उतपैं जी और
'साहजहाँ' पिय धन वह तिय जो तुमहि रीझे भीजे
और रिझाये, भाये हो रसिक सिरमौर

(मुग्धा)

मानत छिन में, रूसत मान तें, प्यारी खेल कर पायो
थोरे दिन की मानस में सब गुन होंहिं तो
परतीत निकर आवै बिकसी,यह बोल भूल कइ आयो
तोहि अब ऐसो बूझइ, बुलाय बोले, खिलाय खेले,
हँसाय हँसे, कर उनको मन भायो
ज्यों 'साहजहाँ' पिय को नेह दिन बढ़ै सवायो

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(परकीया गुप्ता)

मैं तो तबही पहचानी री माई और कहा भयौ मिल आई डरान डरी
हरैं हरैं बातें कहत सुनी सुरखन लौ छनकत तेरे हात की चुरी
अजहूं नहिं मानत, भए चीन्हा परकट ऐसी सयानी तू ही फुरी
बिरह बिथा निवार मिल्यौ 'साहजहाँ' अब कैसें भई रहत अनसुरी

(मुग्धा)

ज्यों ज्यों गहत पिय त्यों त्यों सकुचत तिय इन्द बधु की भाँत
वा में एक अरून, या में अनेक करौंत
कंवल, खंजन, अलि, मीन, शशि दृष्टान्त
'साहजहाँ' पिया मनुहार करत, बचन कहत तुतराँत

(प्रगल्भा)

जी में बात है, बात ही में जी, हित में चित, चित में हित की
सुनु सखी स्यानी, मेरी सिख कान दै, पिया में प्रान, प्रान में पी
तो मन सों मन ऐसे मिल्यौं जेसे घी में दूध, दूध में घी
'साहजहाँ' सौं ऐसे मिल्यौ जेसे ही में नैना, नैनन में ही

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## नायिका भेद सम्बन्धी कुछ रीतिकालीन रचनाएँ

(मुग्धा)

मोहिबी मोहन की गति को
गति ही पढ़ै बैन कहाँ धौ पढंगी
ओप अरोजनि की उपर्ज दिन
कोई मढ़ै अंगिया न मढंगी
नैनन की गति गूढ़ चलाचल
'केशवदास' अकास चढंगी
माह कहा यह माइगी दीपति
जो दिन दो इहि भाँति बढ़ंगी

(मध्या)

आजू मैं देखी है गोपसुता इक,
होइ न ऐसी अहीर की जाई
देखति ही रहिये दयुति देह को
देखत और देखी सुहाई
ऐसी की बंक विलोकन ऊपर
बांरों बिलोक बिलोक निकाई
'केशवदास' कलानिधि सो बरू
बूझिहैं काम की मेरो कन्हाई

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(प्रगल्भा)

बतरस लालच लाल की
मुरली धरी लुकाई
सौंह करे, भौहन हसें,
देन कहै, नटि जाई

(अज्ञात यौवना)

कोकल कूक सुनै उमगै मन
और सुभाउ भयौ अब ही कौ
फूले लता द्रुम कुंज सुहान लगै
अलि गुंजन भावतो जी को
कारन कौन भयो सजनी
यह खेल लगे गुड़ियान को फीको
काहे तें साँवरों अंग छबीलो
लगे दिन द्वैक से नैननि नीको

(ज्ञात यौवना)

बिसरन लागो बालपन को अयानप,
सखीन सों सयानप की बतियाँ गढ़ै लगी ।
दृग लागे तिरछे चलन पग चन्द लागे,

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उर में कछुक उकसनि सी बढ़ै लगी ।
अंगन में आई तरूनाई यों झलकि,
तारिकाई अब देह तें हरै–हरै कढ़ै लगी ।
होन लागी कटि अब छटि की छला सी,
द्वैज चंद की कला सी तन दीपती बढ़ै लगी ।

(मध्या धीरा)

तुम कहा करो कछु काम ते अटकि परे
तुम्हें कौन दोस सौ तो आपनो ही भाग है ।
आए मेरे भौन बड़े भोर उठि यार ही मैं
अति हरबरिन बनाय बांधी पाग है ।
मेरे ही वियोग रहे जागत सकल राति,
गात अलसात मेरो परम सुहाग है ।
मन हूँ की जानी प्रानप्यारे 'मतिराम' इन
नैनन ही माहिं पाइयतु अनुराग है

(मध्या धीराधीरा)

आजु कहा तजि बैठि हो भूषण, ऐसे ही अंग कछु अरसीले ।
बोलति बोल रूखाई लिए, 'मतिराम' सुने ते सनेह–रसीले ।।
क्यों न कहौं दुःख प्रान प्रिया, अँसुआन रहे भरि नैन लजीले ।
कौन तिन्हें दुःख है जिनके, तुमसे मन भावन छैल–छबीले ।।

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(मध्या अधीरा)

कोऊ नहीं बरजै 'मतिराम' रहौ तितही जितही मन भायौ,
काहे को सौहें हजार करौ, तुम तो कबहूँ अपराध न ठायौ ।
सोवन दीजै न दीजै हमें दुःख, यों ही कहा रसवाद बढ़ायौ,
मान रहो ही नहीं मनमोहन, मानिनि होय सो मानै मनायौ ।।

(प्रगल्भा धीरा)

जगर मगर दुति दूनी केलि मंदिर में ,
बगर बगर धूप अगर बगार्‌यौ तू ।
कहै 'पद्माकर' त्यौं चंद से चटकदार,
चुम्बन में चारू मुख चंद अनुसार्‌यौ तू ।
नैनन में बैनन में सखी और सैनन में,
जहाँ देखो तहाँ प्रेम पूरन पसार्‌यौ तू ।
छिपत छिपाए तऊ छल न छबीली अब,
उर लगिवे की बार हार न उतार्‌यौ तू ।

(प्रगल्भा अधीरा)

रोस करि पकरि परौसते लियाई घरै,
पी को प्रान प्यारी भुज लतनि भरै भरै ।
कहै 'पद्माकर' ये ऐसो दोस कीनो फिरि,

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सखिन समीप यों सुनावति खरै खरै ।।
क्यों छल छिपावै बात हँसि बहुरावै,
तिय गदगद कंठ दृग आँसुन झरै झरै ।
ऐसी धन धन्य धनी, धन्य है सु ऐसो जाहि,
फूल की छरी सों खरी हनति हरै हरै ।।

(प्रगल्भा धीराधीरा)

प्रीत आए प्रभात प्रिया ढिग राति रमें रति चिन्ह लिये ही ।
बैठि रही पलँगा पर सुंदरि नैन नवाय कै धीर धरे ही ।।
बाँह गहे 'मतिराम' कहै न रही रिस मानिनि के हठ कै ही ।
बोली न बोल कछू सतराय पै भौंहें नचाय तकी तिरछैही।।

(ज्येष्ठा–कनिष्ठा)

बैठी एक सेज पै सलोनी मृग नैनी दोउ,
आनि तहाँ पीतम सुधा समूह बरसै ।
कहि 'मतिराम' ढिग बैठ्याो मन भाव के,
दुहूँ के हिये में अरविन्द मोद सरसै ।।
आरसी दै एक सों कहयौ यों निज मुख लखौ,
अरविन्द वारिज विलास कर दरसैं ।
दरप सों भरी जौ लों दरपन देखैं तो लों,
प्यारे प्रान प्यारी के उरोज हरि परसैं ।।

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(परकीया)

क्यों हँसि हेरि हर्‌यो हियरा अरू क्यों हित कै चित चाह बढ़ाई ।
काहे को बोलैं सुधासने बैननि नैननि मैन सलाक चढ़ाई।।
सो सुधि मो हिय ते 'घन आनन्द' सालति क्यों हूँ कढ़े न कढ़ाई ।
मीत सुजान अनीति की पाटी इतै पै न जानियै कौन पढ़ाई ।।

(स्वाधीनपतिका)

नहिं पराग नहिं मधुर मधु,
नहिं विकास यहि काल ।
अली कली ही सों बिंध्यौ,
आगे कौन हवाल ।।

(वासकसज्जा)

सुन्दर सेज सँवारि कैं,
साजे सकल सिंगार ।
दृग कमलन के द्वार पै,
बांधे बन्दनवार ।।

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(उत्कण्ठिता)

ज्यों ज्यों चलैं सजनी अपने घर त्यों त्यों मनों सुख सिन्धु में पैठे ।
ज्यों ज्यों वितीतति है रजनी उठि त्यों त्यों उनींदे से अंगनि ऐंठे ।।
आवत बात न कोउ हिए चित कैसे तजे कुल कानि अकैठे ।
ज्यों ज्यों सुने मग पायन की धुनि सेज पर त्यों त्यों लली उठि बैठे

(विरहोत्कण्ठिता)

आहि के कराहि काँपि, कृसतन बैठी आह,
चाहत संदेसो कहिबो को, पै न कहि जात ।
फेरि मसि भाजन मँगायो लिखिये को कछू,
चाहत कलम गहिबो कों, पै न गहि जात ।।
ऐसे में उमड़ि अँसुवान को प्रवाह बह्यो,
चाहै 'संभु' थाह लहिबे को, पै न लहि जात ।
दहि जात गात, बात बूझे हू न कहि जात ।
बहि जात कागद, कलम हाथ रहि जात ।।

(प्रोषितपतिका)

बोलति न काहू सों विलोकति न काहू ओर,
'बैठि दिन रैन गुन गनत पिया के री ।
आवन की को कहै न पातिहू पठाई आली,

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ऐसे कछु कान्ह भये कठिन हिया के री ।।
देखी 'द्विज' मैं हूँ तो वियोगिन विकल केती,
पै न ऐसे हाल हेरे काहू स्वकीया के री ।
सोचन सकोचन के मोचन करे न आँसू,
रोचन से ह्वै रहे विलोचन तिया के री ।।

(खण्डिता)

(अ)

कोऊ करे कितेक हू तजौ न टेक गोपाल ।
निसि औरन के पग परौ दिन औरन के लाल ।।

(आ)

है परमेस्वर से पति नीको सदा पतिनी कौ जु लोक लहावै ।
दूरहि ते रहिये करजोरि निहोरि पगौ गहिये जो गहावै ।
देवहि दोष कहा कहिये दुखवो सुखवो सहिये जो सहावै ।
काहे को रारि बढ़ैये बृथा कुल गारि चढ़ाय 'कुनारि' कहावै

(इ)

तो पै इत रोवति कहा हौ ? कहौं कौन आगे ?
मेरे ई जू आगे किये आँसुन उमाहे को ।
को हौं मैं तिहारी ? तू तौ मेरी प्रानप्यारी,
होती जो पियारी तब रोती कहो काहे को ?

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(कलहान्तरिता)

बैरिनि जीभहि काटि करौं मन द्रोही को मीजिकै मौन धरौंगी ।
जाने को 'देव' कहा भयो मोहि लरी कहें लोक में लाज मरौंगी ।।
प्रानपती सुख सर्वस वे उन सौं गुन रूप को गर्व करौंगी ।
अंजुलि जोरि निहोरि गरे परिहों हरि प्यारे के पाँव परौंगी ।।

(अभिसारिका)

सोए लोग घर के, बगर के किवार खोलि,
जानि मन माँहि निज, गई जुग जामिनी ।
चुप–चाप चोरा–चोरी, चौंकत चकित चली,
प्रीतम के पास चित, चाह भरी भामिनी ।।

(आगतपतिका)

मृगनैनी दृग की फरक, उर उछाह तन फूल ।
बिनु ही प्रिय आगम उमँगि, पलटन लगी दुकूल ।

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(प्रवत्स्यपतिका)

आली बस अन्त बसन्त का है,
जब विरहिन के घर नाथ नहीं
तिगधादिगदिग तिगधादिगदिग थेई थेई थेई त्राम थेई तत थेई
होली हो ली बरसात भई बरसात नहीं
जा रे पपीहा कहियो संदेसवा
घर लौट सजन, आजा आजा आजा ।

(प्रोषितपतिका)

आइ ऋतु बसन्त छाई शोभा अनंग,
नई नई कली खिली, डाल डाल पात–पात
टेसू बन महक उठे, भँवरा मधु शोर करत
ऐसे में तजके पिया, ना जा, ना जा, ना जा ।

(विरहोत्कण्ठिता)

बरसत सजल नयन राधा के, शोकाकुल हिय अति दुःख पावत
जिन कान्हा के राह तकत हैं, वो निष्ठुर अब लौं नहीं आवत
आकुल व्याकुल होय राधिका, राज सिंगार न मन नहीं भावत

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रैन अंधेरिया सूनी सेजरिया, बिजुरी चमकत जियरा डरावत
बरसत घननन घटा घनेरी,बरसत घननन घटा घनेरी
नैनन सौं कजरा बह जावत, सावन की रिमझिम री आली
तन को मन को आग लगावत,
कैसे कटे रजनी–रजनी–रजनी, सजनी
कैसे कटे रजनी–रजनी–रजनी, सजनी
कैसे कटे रजनी–रजनी–रजनी, सजनी

(कमांक 21, 22, 23 रचनाएं रायगढ़ के ठाकुर वेदमणि सिंह जी की हैं, जो हमें इंदिरा कला संगीत विश्वविद्यालय के तबला वादक श्री विवके देशमुख से प्राप्त हुईं)

(विरहोत्कण्ठिता)

दरस तो दिखाए जाओ
धीर तो बंधाए जाओ,
एतहूँ न आओ तो
पाती तो पठाए जाओ ।

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(वासकसज्जा, विप्रलब्धा, विरहोकंठिता, मुग्धा, स्वाधीनपतिका,नायिकाएँ)

बाजी घर आई, बाजी देखिबे को धाई
बाजी मुरझाई सुन तान गिरवरधर की,
बाजी हँसैं बोले, बाजी करत किलोंलें
बाजी संग लाग डोले सुध बिसरी घर वर की
बाजी न धरें धीर, बाजी न सम्हारें चीर
बाजिन के उठन लगीं, पीर दावानल की
बाजी कहें बाजी बाजी
बाजी कहें कहाँ बाजी ?
बाजी कहें बाजी बंसी, साँवरे सुघर की ।

(क्रमांक 24, 25 रचनाएँ हमें सुश्री कुमकुम धर से प्राप्त हुईं।)

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# Epilogue

This study was inspired by Nāyikā Bheda related curiosities in the area of Kathak dance. As such, a historical investigation of the Śāstra aspect of Nāyikā Bheda was indispensible. In fact, it was the nucleus of our study. An attempt has been made to assess the Lakṣya (object) of contemporary Kathak based on the genuine standards of Nāyikā Bheda.

On taking a bird's eye view of the lucid and subtle discussion existing in the Nāyikā Bheda related Śāstra tradition, it became necessary that the subject matter of ("practice and experimentation in contemporary Kathak was analytically studied.

A majority of practicing artistes, deeply involved in experimentation and application in Kathak do not possess the प्रत्यभिज्ञान (recognition) of these Nāyikā Bhedas. Moreover, if at all they have some of it, they possess almost no classical vocabulary (terminology) for the same. Though Nātya Śāstrīya Nāyikā Bhedas have made inroads in to Sāhitya Śāstra, their development in the field of dance has generally been restricted by the Nātya Śāstriya propriety of conduct. Like other areas of music, in dance too, particularly in Kathak, there has been little endeavor to connect theory with practice. The result is, that the subject matter of Kathak does not seem to contain that level of classical base, is as desired. Some amount of thoughtful pondering over was necessary in that direction. Agreed, that the manner of expression in Kathak is greatly influenced by the ingenuous gestures of the folk. However, the possibility of enriching the Abhinaya aspect of Kathak by Śāstra based rules conforming to the accepted precepts of acting cannot be overlooked. With this in mind, a critical appreciation of some of the musical patterns (compositions) has been attempted to in this study.

The influence of "Rasa Paramparā" is evident on the present day "Kathak". As such as has also been the persistent recommendation of the senior

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Kathak Gurus, this dance style should more aptly be called "Naṭavarī" and NOT "Kathak".

Though "Kathak" attained its prime development during the "Rīti" period, the basic essence of Kathak appears to have been principally influenced by the ideology of "Bhakti" period.

Though the female characters, such as Yaśodā, Durgā, can be portrayed in other Rasas also, yet Nāyikā Bheda has been, and still is, related to Śṛṅgāra Rasa. The practice of portrayal of Nāyikā Bheda probably commenced in "Kathak" during the "Rīti" period, but one witnesses the Bhakti oriented divine Śṛṅgāra, rather than the unrestrained Laukika Śṛṅgāra of "Rīti" period, in the portrayal of Nāyikā Bheda in "Kathak".

The Nāyikā Bheda in "Kathak" principally inspires itself from Nātya-Śāstrīya as well as Bhakti discipline and not much from Rīti period.

Ācārya Bhārat's Aśṭa-Nāyikās are generally taken in Kathak for portrayal. Depiction of the character of a "Parakīyā" representing the principal sentiment is forbidden in Indian dramatics. However, the "Sāmānyā" (a prostitute) is permitted to be portrayed as a Nāyikā who is loyal to the Nāyaka and inspired with love for him. However, if the Nāyaka is a celebrated figure or is a king then a prostitute is not permitted to be connected to the principal sentiment. Bhakti poets too have not taken a Gaṇikā as a chief character while depicting Śrī Kṛṣṇa as hero. But Bhakti literature is full of delineation of the "other woman" (परकीया), because the love of a Parakīyā toward Kṛṣṇa has been accepted as that super natural character and NOT as a Laukika one. Identically Kathak too adopts the same principle for the depiction of its Nāyikā. The portrayal of Parakīyā, along with Svakīyā, as the beloved of Kṛṣṇa, is done in Kathak because the

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Svakīyā Bhāva is superimposed on Parakīyā therein. Gaṇikā however does not find a place there.

Although in Kathak dance, the effect of the simplicity of folk is more evident in its Abhinaya area as compared with the symbolism of the Śāstra, the communicability of this style can be better enriched and potentialised by adoption of "Abhinaya Vidhi"(an adept in any technical field) as is propounded in the basic classical scriptures. On the basis of the information (opinions) obtained through interviews with a number of artistes, it may well be assumed that at present there is a great shortage of musical patterns in Kathak. Besides, a great majority of artistes, except one, were least interested in doing Abhinaya on them. Had they agreed to show the Abhinaya on the musical patterns, this study could have been dealt with more critically and analytically. Whatever Abhinaya is seen in their ordinary stage performances, and video recordings, there remains an utter lack of Nāyikā Bheda substance. There in it also appeared as though the artistes' hesitated in dancing unreservedly during recordings.

Some of the musical patterns compiled in the third chapter, are authored by Late Bindādīna Maharaja, Late Raja Cakradhara Singh, and Nawāb Wāzid Ali Shah, and have been used for Nṛtyābhinaya by Kathak artistes for the past many decades. Some of the compositions are not though in general use, and can be seen portrayed occasionally. Such compositions I feel, offer plenty of scope for portrayal of Nāyikā Bheda related Abhinaya. In view of the fact that there is a great deal of shortage of traditional compositions in Kathak it is suggested that these compositions should be used oftener for Abhinaya. A number of Lakṣaṇa-Paraka compositions (compositions) pertaining to some of the Nāyikās are also there. Nāyikā Bheda is in abundance in Dhrupadas. Due to this fact some of the Dhrupada compositions have also been included. Metrical (छन्दोबद्ध) compositions of

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Rīti period poets have also been taken. These compositions can be employed in Kathak in two manners. The first they can be sung straight away to the dancer, and the second, by uttering the Kavitta and doing Abhinaya on it.

Thus, by introducing various types of musical patterns in Kathak it will not only enrichen the Nritya-Sāhitya (literature pertaining to Dance) but also avoid monotony.

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Born on 18th December 1961, Dr. Chetana Jyotishi, received training of Kathak from Late Guru Kalyāṇadās Mahant and Guru Rāmlāl Ji of Raigarh Darbār in Guru Śisya Paramparā. She obtained her master's degree in Kathak Dance under the able discipleship of Late Prof. P.D. Āśirvādam and Prof. Māṇdavi Singh, topping the University Merit List in 1988. Earlier she had cleared B.Ed. in 1986 with flying colours.

She was awarded the degree of Ph.D. in 1996 under the distinguished guidance of Late Prof. Premlatā Śarmā and received JRF & SRF for the same. She received The Senior Fellowship of Ministry of Culture, Government of India in the year 2005.

An exhaustive text titled **"Kathak Kalpadruma"** was published in 2002. The **Saṅgīta Nātaka Akādemī**, New Delhi entrusted her and Dr. Anil Beohar with an abridge translation of the Gujrati text on Music **"Sangīt Kalādhar"**. The book has been published by **Saṅgīta Nātaka Akādemī**, New Delhi, in 2006.

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